



THE AMERICAN MAGAZINE OF ART

VOLUME XVI

MARCH, 1925

NUMBER 3

THE NATIONAL GALLERY OF ART

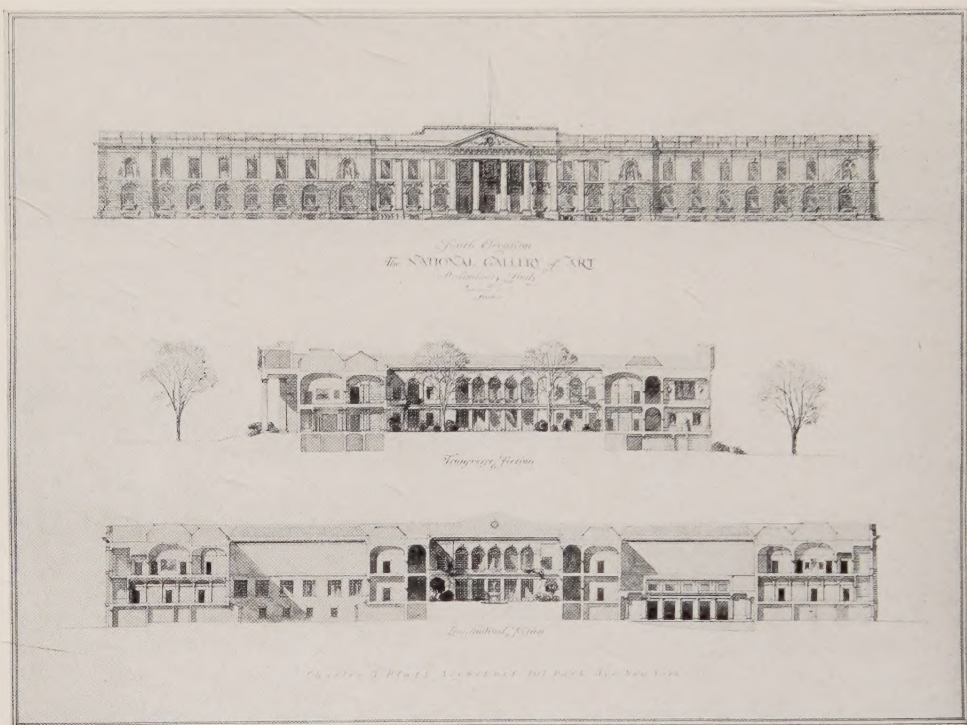
BY ROYAL CORTISSOZ

THE COLLECTIONS of the National Gallery in Washington have long been of recognized importance. They are valued today at more than \$5,000,000, and accessions in the future, as people come more and more to appreciate the significance of such a repository at the heart of American life, are certain to give the Museum in which they are housed a conspicuous status in the world. Yet for years the Regents of the Smithsonian Institution, who have the administration of this Gallery in their charge, have been constrained to place its possessions in the Natural History building on the Mall, a disposition of the matter intrinsically inadequate and inimical to the installation of exhibits for which the space is really required by the fundamental purpose of the edifice. In a sense, the National Gallery of Art is homeless; it has no satisfactory quarters of its own. To remedy this situation the Regents have taken steps to provide an adequate building for the present collections of the National Gallery of Art and those which it may receive in the future.

The sum of \$10,000.00 having been raised by private subscription for the purpose, an architect was sought to make preliminary plans. He was found in the person of Charles A. Platt, of New York, the designer of many salient buildings in the United States and, more particularly, as bearing upon the present problem, of the Freer Gallery of Art in Washington, only a stone's throw from the site of the structure contemplated. Mr. Platt's first action was to go abroad in May and make an exhaustive study of the European museums, with a

view to gaining all the aid that precedent might render in the development of perfect arrangement of rooms, circulation, lighting, administration and so on. His object was to take advantage of every expedient, every device, which time might have shown to be constructively pertinent to the subject. Incidentally he took note of certain facts which are graphically shown on a diagram submitted with his plans, giving the comparative areas of the proposed National Gallery and a number of representative museums in Europe and America.

The site set aside by Congress for the National Gallery is about 580 feet long and more than 300 feet deep. On it the building designed by Mr. Platt takes on proportions surpassed by those of the Victoria and Albert Museum of London but in their turn surpassing by nearly a hundred thousand square feet those of the National Gallery in the same city. The American building is to be only slightly smaller than the British Museum. Yielding in scale to the great museums in New York and Boston (as they are planned for their ultimate forms), it is to be larger than the Kaiser Friedrich Museum in Berlin, the Prado at Madrid, the Alte Pinakothek at Munich and the famous Sculpture Gallery in the Bavarian capitol. The National Gallery in Washington is to be full four times as large as the Freer Gallery. These contrasts give some idea of the bulk of the structure, which is being planned to take its place as an integral part of the architectural ensemble on the Mall, worthy in its monumental dignity of the historic aspects of Washington. The drawings set forth a scheme aiming to be



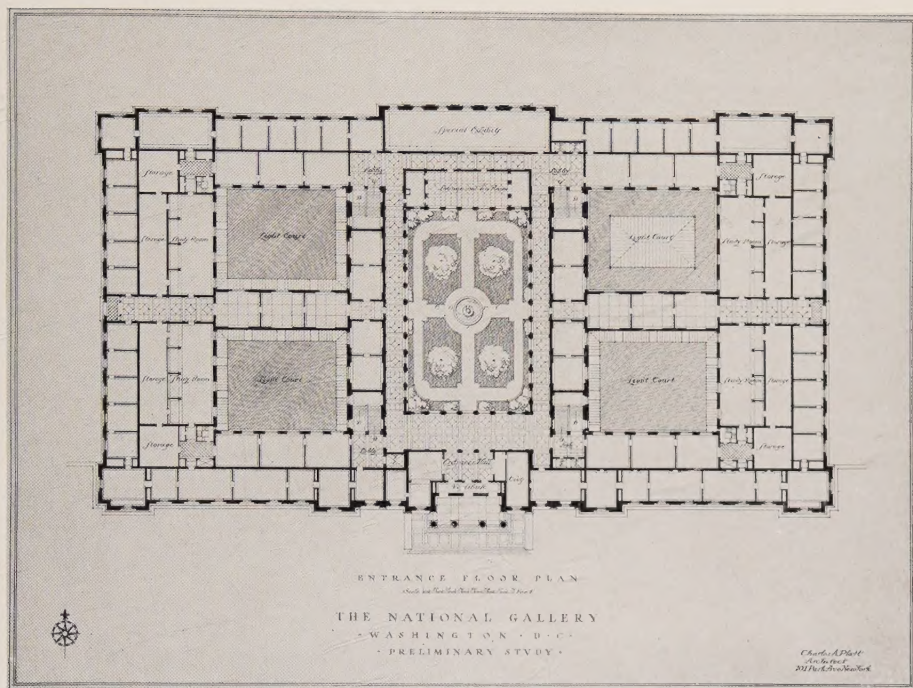
DRAWING SHOWING FACADE AND CROSS-SECTIONS OF BUILDING PLANNED FOR NATIONAL GALLERY OF ART. CHARLES A. PLATT, ARCHITECT

commensurate in every way with its surroundings and with its high function.

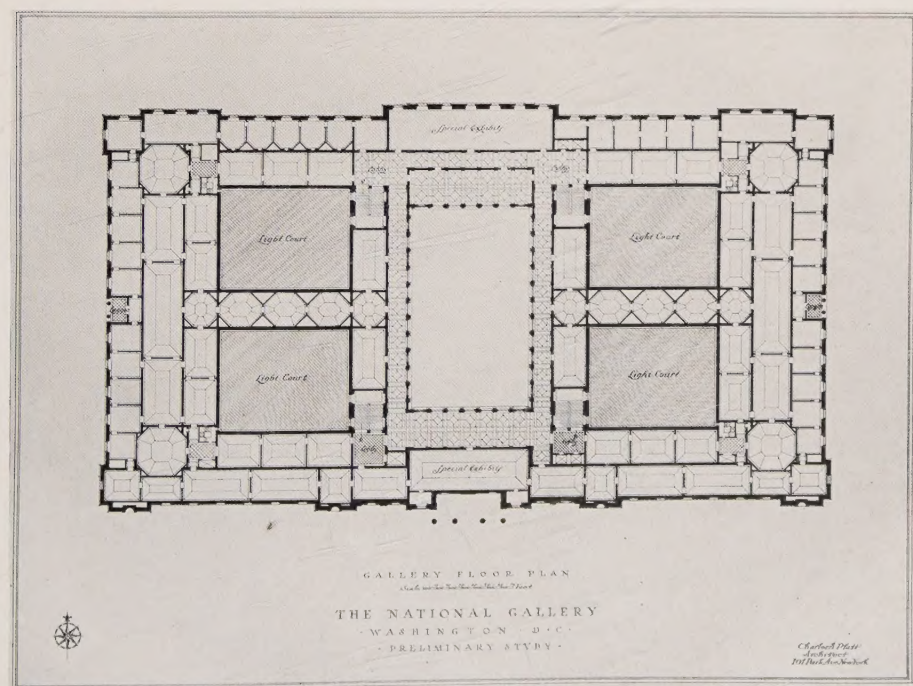
The facade is in the Renaissance style, with distinctively classical elements. It is rusticated on the first floor and left smooth on the upper stage, where blind windows are introduced to balance the practicable windows below and to help in lending proportion and animation to the whole long wall. A parapet broken by balusters at regular intervals crowns the facade. A few niches symmetrically placed in the upper part of this facade provide spaces for statuary, but there is little decoration about the scheme as a whole. It is intended that without undue severity this should have the simple and serene aspect befitting an architectural monument of the kind. A pillared portico surmounted by a pediment which is set against a flat attic marks the entrance to the building. The steps approaching this portico are broad and deep but comparatively few in number. The main facade takes every advantage of the dimensions

of the site. It is 560 feet long. The building is about 300 feet in depth. The front, facing the Mall, is some 60 feet in height. At the back the same cornice line is of course continued, but the facade is here in three stages, a fall in the land permitting architectural expression of the basement.

The basement floor, entered on this side of the building, is devoted to administrative and kindred purposes. On one side are the executive offices and accommodations for the director, curators and the meetings of the board of trustees. Abundant space is given to the library. There are storage and work rooms and there is an auditorium for lectures, a room to contain some five hundred people. In the distribution of all this space the architect has sought to facilitate the smooth and rapid working of the gallery's daily affairs. For example, there is a platform at the west end of the building at which works of art will be received. A packing room immediately adjoins it, and the shops and storage rooms are conveniently



ENTRANCE FLOOR PLAN, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT



GALLERY FLOOR PLAN, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT

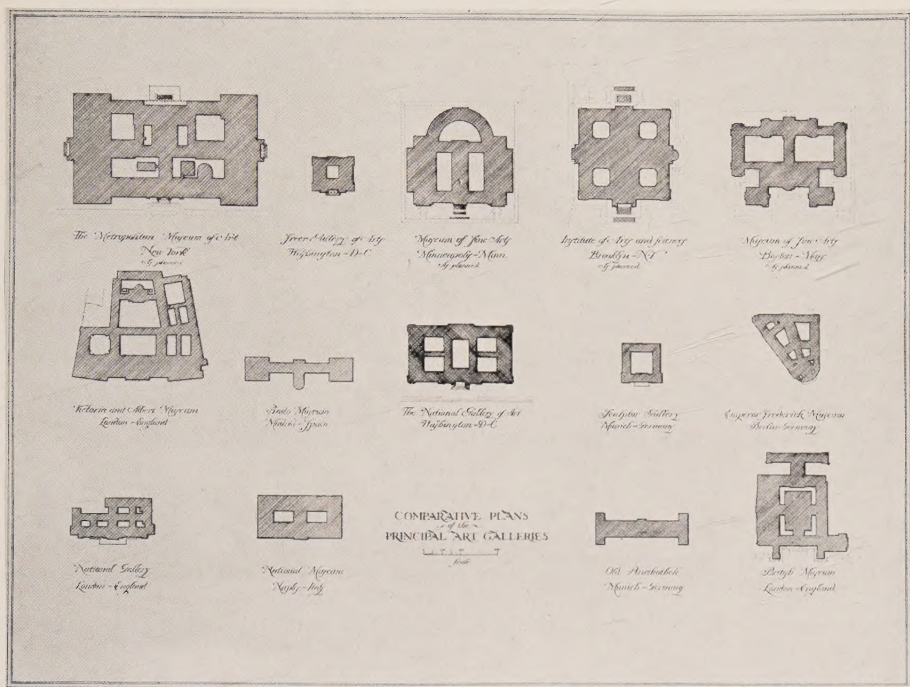


CHART SHOWING COMPARATIVE PLANS OF PRINCIPAL ART GALLERIES. LEFT TO RIGHT, TOP LINE: METROPOLITAN MUSEUM OF ART; FREER GALLERY OF ART; MUSEUM OF FINE ARTS, MINNEAPOLIS; INSTITUTE OF ARTS AND SCIENCES, BROOKLYN; MUSEUM OF FINE ARTS, BOSTON. SECOND LINE: VICTORIA AND ALBERT MUSEUM, LONDON; PRADO MUSEUM, MADRID; NATIONAL GALLERY OF ART, WASHINGTON; SCULPTURE GALLERY, MUNICH; EMPEROR FRIEDRICH MUSEUM, BERLIN. THIRD LINE: NATIONAL GALLERY, LONDON; NATIONAL MUSEUM, NAPLES; OLD PINAKOTHEK, MUNICH; BRITISH MUSEUM, LONDON

at hand. It is to be noted also that the inner work rooms on this ground floor are lavishly lighted by three courts.

On the floor entered through the pillared porch to which reference has been made the architect strikes what might be called the keynote of his plan. As he has already shown in the Freer Gallery, he appreciates the importance of avoiding that air of vast spaces which in European galleries has been due not so much to a definite policy of museum building as to the taking over of old palaces for museum purposes. A museum on the scale of the National Gallery in Washington cannot possess a precisely intimate atmosphere, but it can at least approximate to that rather than to forbidding grandeur. Thus Mr. Platt's vestibule and entrance hall, of reasonable dimensions in themselves, lead to a corridor that is in its turn comparatively modest in scale, and this corridor frames a court, open to the sky, in which a fountain and green things completely exclude austerity. There is a

lounge and tea room at the further end of this court, with windows opening on to the trees and grass. The court will make places for a certain number of pieces of sculpture, but in its broad character it is intended to give the building a kind of friendly center. Another point which should be remarked on the threshold of the gallery is the absence of those minor accommodations which, as a rule, in the museums of the world are placed instantly before the eye of the public. The coat room on the right hardly asserts itself at all, and the photograph room on the left is planned with the same restraint. Neither is forcibly affirmed in the composition but is kept, as it were, discreetly in the background. In the same way the four staircases at the corners of the central corridor are comparatively unobtrusive. The visitor is not overwhelmed by the architectural fabric but agreeably enveloped by it.

The typical galleries on this floor, which has side windows on all four facades, are about 18 feet high and measure 18 by 20

feet. They are blocked out in such units that each single unit has independent access. The visitor does not need to traverse one long set of rooms in order to get at another. There are two light courts on each side of the central open court, and in consequence, the study rooms placed beside them to the west and east, and the galleries which bound them on the north and south, are all assured of abundant illumination. On this floor, which runs to nearly seventy exhibition rooms, it is expected that the National Gallery will concentrate its more miscellaneous objects. Space is available for pictures, historical portraits—the latter to have something of the appropriate investiture which comes from period mantelpieces, furniture and the like—and besides the spots assigned to sculpture in the open court there are rooms for plastic art. In the other rooms, space is reserved for prints, medals, Orientalia and all those diverse objects of art and historical souvenirs which may be expected to gravitate toward an institution of the kind.

The second or great gallery floor again brings up that matter to which reference has already been made, the avoidance of too vast and grandiose an effect. There are stately rooms on this floor, some of them over 60 feet in length and over 30 feet in width, but this size is not too imposing and the plan so distributes the space that there are no excessively long vistas. A corridor again surrounds the space given in the center to the open court, and at either end of this there is placed a major room for special exhibits, or for such ceremonial occasions as may from time to time require isolation at a central and salient point. The four light courts so important to the floor below have here, of course, not the same function, since all the upper galleries are provided with a top light, but they serve in an admir-

able manner to facilitate diversity in plan. Running east and west on each side of the central court are five octagonal rooms, giving decisive relief from the customary rectangular arrangement. There is a large octagonal room also at each corner of the building, and this room, being at the end of the most important suites of galleries, should eventually contain the great masterpieces of the collection. The drawings show better than a description can indicate how these various rooms are placed, always with the idea of giving independent access to each unit and securing variety in vista rather than the monotony and cheerlessness which so often prevails.

From beginning to end, on this floor as well as on others, the architect has endeavored to make a museum on a heroic scale alluring rather than overpowering. To America is naturally assigned the western half. The art of Europe will go as naturally into the eastern section. The plan sets them both in a broad perspective, inevitable considering its dimensions, but they are firmly knit together. Their arrangement permits the utmost ease of circulation, and, it may be added, this is such that one set of rooms may be filled with its neighbors shut off, so that emptiness never asserts itself upon the visitor. There are nearly a hundred exhibition rooms on this floor, signifying a fairly immense space, but that space, which from its sheer bulk might make a desert, is designed to receive the visitor in one friendly environment after another. That point has already been established by the architect. His design throughout is of a preliminary nature. Facade and floor plans are subject to much further study. But on the basic principle of making a museum a place of sympathetic and human interest the National Gallery in Washington is already firm fixed.

"That our people take a constantly increasing interest in the Fine Arts, there are many signs; and this not only affects professional artists and men whose occupation is the charge of collections in museums, but touches also the public at large—as indeed, it must if our country is to acquire in the refinements of civilization the position that it has achieved in material things."

A. Lawrence Lowell.

"Do many people use and enjoy museums of art? It would seem so, judging from the turnstile records. Over a million visited the Metropolitan Museum of Art, New York, last year and nearly as many entered the portals of the Art Institute of Chicago."—Florence N. Levy.

THE NEED OF A NATIONAL GALLERY OF ART

BY EDWARD DRUMMOND LIBBEY

President of the Toledo Museum of Art

AMERICA needs a National Gallery of Art located at the National Capital. England has her National Gallery and the British Museum, France has her Louvre and the Luxemburg, Italy her national museums in every city of importance. America alone lags behind.

Today, America leads the world in art. Her painters, her sculptors, and her designers are inferior to none the world over. In art she has already developed her own traditions as she has in every other field of human endeavor, and no longer looks to any foreign land for her inspiration. Surely the art of America is worthy of a national home.

American citizens today own many of the world's greatest masterpieces of art. Those which have come to this country in the past few years, if brought together, would alone form a collection which would inspire students and art lovers to travel from the ends of the earth to visit it. Had the United States a suitable building adequately maintained with an efficient staff of experts, many of these great works of art would eventually become the property of the nation.

Many of the governments of Europe realize that their art treasures are their greatest asset. They are a source of education and inspiration to their own people. They bring countless tourists from other lands and impress all the world with the greatness of the people who are able to produce masterworks of art.

No people that aspires toward greatness can afford to neglect the pursuits of the intellect. Science, literature, music and art must be fostered and encouraged if the race is to achieve its greatest destiny.

Art is not a luxury. It is a practical necessity. Its laws are the same whether applied to painting, sculpture and architecture or pottery, furniture, landscaping and city planning. America aims for commercial supremacy in world markets. To achieve this supremacy, her manufactured

products must be pleasing to the eye as well as useful and durable. Only through the knowledge of art on the part of American manufacturers and designers can beauty be achieved. Without adequate museums, housing collections of the world's greatest achievements of all ages in art, designers and manufacturers cannot adequately understand the laws and principles which govern good form and color in every object whether made by hand or produced by machine.

An investment in the erection, equipment and maintenance of a great national gallery of art is just as sound a business proposition as the expenditure of money in the improvements of commerce, industry and agriculture. The one will pay just as great returns as the other.

Today we judge of the civilization of the past by the works of art which have endured. Future ages will judge us in the same way. Our great nation should no longer delay in governmental encouragement and appreciation of art, but should by all means establish a National Gallery and so adequately support it that its collections may in time become as noteworthy as those of any other art museum in the world.

"Collectors cannot be blamed for declining to give or bequeath their works of art to the nation if the nation declines to house them suitably. The matter grows daily more important. . . . Let us make haste to assure ourselves of a National Gallery that may seem to many an expensive luxury, but will be in truth an economy if in time it shelters art collections of many times the money cost of the building, and of a value not to be estimated in money. Art helps a people to finer vision and freer interests, and convenient access to great art is far more necessary today, when all countries may have daily and hourly access to the mediocre art of all the world, than it was when belittling contact with the mediocre and vulgar was more restricted and difficult."—*Editorial, New York Times.*



COURTESY OF THE GRAND CENTRAL ART GALLERIES, NEW YORK

THE RT. HONORABLE JOSEPH CHAMBERLAIN

A PAINTING BY
CHARLES W. FURSE, A. R. A.

LENT BY THE WORSHIPFUL COMPANY OF CORDWAINERS, LONDON
SHOWN IN THE RETROSPECTIVE EXHIBITION OF BRITISH PAINTINGS, GRAND CENTRAL ART GALLERIES,
NEW YORK



THE AMAZON

SIR JOHN LAVERY, R. A., R. S. A.

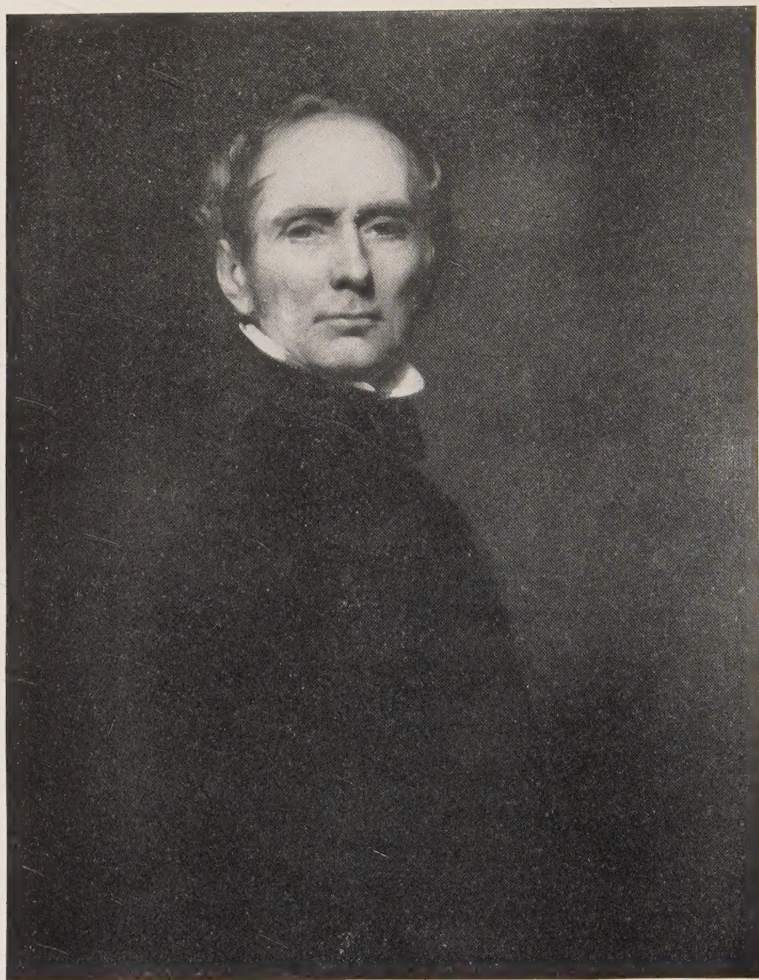
THE BRITISH EXHIBITION

IN FURTHERANCE of the declared purpose of "drawing together in the bond of comradeship the English-speaking peoples of the world," an exhibition of British paintings was assembled, brought to this country and displayed during the months of January and February in the Grand Central Art Galleries, New York, under the auspices of the English-Speaking Union. There has been much emphasis lately placed on the possibilities of art to bring together in better understanding the nations of the world, not merely the English-speaking peoples. Art is a universal language and is used for the expression of ideals. It is therefore the best basis of good-will and fellowship. The pictures which constituted this exhibition were generously lent by

British collectors who deprived themselves of their possession temporarily, assuming the risk of ocean travel in order to demonstrate a friendliness toward the people of these United States. They came and were received as honored guests.

The exhibition was opened on the afternoon of January 10 with a reception to the British Ambassador, the Right Honorable Sir Esme Howard, and it was on view until February 28, when the collection was repacked and returned to England.

There were several interesting features of this British exhibition which may well be remarked, one of which is the fact that herein works by contemporary painters were hung side by side with the works of the painters of the great English school of the eighteenth



SIR J. WATSON GORDON, R. R. S. A., R. A.

SELF-PORTRAIT

LENT BY THE ROYAL SCOTTISH ACADEMY

century without in the least detriment to either. We talk a great deal about the old masters, little realizing perhaps that the masters of today are old masters in the making. Furthermore, there has been a prevalent belief that modern works could not be hung with old works and that, therefore, if one were so fortunate as to acquire an old master it was necessary to banish from the same room the works of modern masters.

A second interesting thought suggested by this British exhibition was with regard to the quality of works by masters of the great English school already comprised in American public and private collections.

Here was a collection got together by Alfred Yockney of London, under the supervision of Sir Robert Witt and John Sargent, selected from private as well as public collections and purposed to show us in America, or at least in New York, the high quality of attainment by British artists. Yet for almost every painter's work shown—painters of the eighteenth century of foremost reputation—we could today produce from our own public or private collections here in America as good, if not better, an outstanding example. Which does not mean, however, that it was not a privilege and a pleasure to thus enlarge, through the opportunity this exhibition afforded, our



PORTRAIT OF ANNE BOSWELL (MRS. CARRE)

SIR HENRY RAEBURN

LENT BY O. GUTEKUNST, ESQ.

acquaintance, but does indicate that our collectors have been extremely discriminating in judgment and that our opportunities are greater than we have perhaps been aware.

It was in the works of the lesser masters and the modern painters that this exhibition offered new material and held special interest. There were two charming portraits of Laura and Charlotte Walpole by Francis Cotes, lent by O. Gutekunst, from whose collection also came a superb Raeburn—"Portrait of Anne Boswell (Mrs. Carre)." There was also a beautiful self-portrait by J. Watson Gordon, lent by the Royal Scottish Academy. Among the contemporary painters were

interesting works by the late J. J. Shannon, who, by the way, was an American by birth; by Lavery, Augustus John, Sir William Orpen, Furse, Muirhead Bone and James McBey, the last two better known by their etchings than their paintings. Like the works of our own artists, these contemporary British painters were frank in expression and very sincere. One felt, in viewing their paintings, all the solidity of English character which goes to create world confidence.

A special feature of this exhibition was a group of ten paintings by our own John S. Sargent. They were eminently worth seeing, though, more still, occasion for patriotic pride. Mr. Sargent, the American, more

than held his own in this collection of works by British painters, and despite his long residence in England his painting is more akin to that of the American school than the British. When we see in the British National Gallery paintings by Sargent and Whistler and the late Frank Millet labeled "British School" we have a little feeling of resentment, but in this present instance what is there to say when the painter himself is accountable for such listing? Does Mr.

Sargent belong to the British or to the American school, or is he an outstanding manifestation of the fact that art has become international and that there are no longer national schools? Be that as it may, these paintings by Sargent are great works of art, and their inclusion in this exhibition doubtless helped to demonstrate the fact that art is in truth a common meeting ground for those who love beauty, to whatever nation they may belong.

LOAN EXHIBITION OF SEVENTEENTH CENTURY DUTCH PAINTINGS

DETROIT INSTITUTE OF ARTS

BY W. R. VALENTINER

With introductory note by the Editor

A notable exhibition of Dutch paintings of the seventeenth century assembled by Dr. Valentiner was held in the Detroit Institute of Arts January 9 to 25. According to Dr. Valentiner's own statement, this exhibition, which comprised thirty-five really great masterpieces, was got together with the purpose of giving an idea of the wealth of important paintings of this period in American private collections and aimed to stimulate art collectors in Detroit to develop their collections in a similar direction and to raise the standard of collecting to the same level as that in some of the eastern cities. The exhibition was exemplary in that it was small and upheld to the highest standard. Only thirteen artists were represented, but the works exhibited were of the sort whose removal from Europe to America invariably creates sensation. For instance, this collection comprised the Rembrandt of the Henry Goldman collection of New York, which is, as Dr. Valentiner states in the foreword of the catalogue, next to the two Youssoff paintings the finest Rembrandt which ever left Russia. Then there was also the famous "Portrait of a Lady" by Frans Hals which was sold last year at public sale in Paris for the unheard-of sum of more than five million francs, and the famous "Cuyp," perhaps his masterpiece, sold last year at Christie's for an almost similar price, besides the "Laughing Mandolin Player" by Frans Hals, now owned by Mr. John R. Thompson of Chicago, one of the greatest treasures of Dutch genre painting; to say nothing of the Hobbema from the collection of the Duke of Westminster, now the property of the Secretary of the Treasury, Hon. Andrew W. Mellon, and Rembrandt's "Standard Bearer," one of the most famous of this great master's works lent by Sir Joseph Duveen. Such a collection is an amazing evidence not only of the wealth and astuteness of American collectors but a witness to the wisdom of placing art on the free list. To see such pictures is a liberal education and that their owners were willing to lend them goes to show that they themselves consider them a public trust. A brief description of the collection was given by Dr. Valentiner as a foreword to the illustrated catalogue and together with several illustrations is reprinted herewith by special permission. He said:

ALL THE pictures exhibited fall within the blossom period of Dutch art—from 1625 to 1670. The three generations of artists who contributed to the development of the art of this period are represented by

their greatest exponents—Frans Hals, born in 1584; Rembrandt, born in 1606; and Vermeer, born in 1632.

Frans Hals, with whose appearance in art soon after the victorious armistice of the



FISHING BOATS IN A CALM

WILLEM VAN DE VELDE

LENT BY SIR JOSEPH DUVEEN



LANDSCAPE WITH HIGHROAD OVER A COMMON

MEINDERT HOBBEEMA

LENT BY HON. ANDREW W. MELLON



PORTRAIT OF AN OFFICER

FRANS HALS

LENT BY MR. HENRY GOLDMAN

liberated Low Countries the great epoch begins (1609), is represented by five masterpieces. Rembrandt, who brings the budding art to full bloom, is represented by eight paintings, all works of his latest great period; and Vermeer, whose activity falls in the beginning of the decline of Dutch art, can be studied by two of his thirty-eight known masterpieces.

The series of works by Frans Hals begins with two admirable genre paintings, "The Violin Player," belonging to Mr. Carl Schoen, and "The Laughing Mandolin Player" from the Thompson Collection. While the first picture was discovered in

England only two years ago, "The Mandolin Player" together with "The Buffoon" in the Rothschild Collection and "The Gay Drinker" in the Amsterdam Museum, has always been regarded as the most famous of the genre pictures by the artist. Both paintings, comparatively early works, express the genial optimism of the master at this period. With the "Portrait of a Woman," painted in 1634, in the Detroit Museum, the "Portrait of a Lady" (1635) from the Epstein Collection, and "The Officer" (1637) from the Goldman Collection, we advance to the middle of the 30s when the artist was at the height of his fame in Holland. These paint-



THE LAUGHING MANDOLIN PLAYER

FRANS HALS

LENT BY MR. CARL SCHOEN

ings, like all those of this middle period, are executed with great care, with a winning technique and a fine gray tonality from which the beautiful black of the costumes stands out clearly. The expression of these pictures corresponds to the happy condition in which the artist lived and reveal his pleasing self-satisfaction and love of comfort.

Whereas forty years ago when Americans began collecting Dutch art, the early and carefully executed works of Rembrandt were more *en vogue*, and a collector like Mr. Havemeyer of New York did not wish to have any paintings by Rembrandt of a later period than "The Night Watch"

(1642), the trend of the great collectors nowadays is in the direction of his late great works dating from about 1645 to 1665, when the artist had almost lost his reputation among his contemporaries but in solitude was creating works of deep sentiment and touching humanity.

The earliest work exhibited is the "Still Life with Dead Game," one of the very few still lifes by Rembrandt extant, discovered only within the last few years and unquestionably the finest of all. It shows the superiority of the artist in this field over his contemporaries who had created the specialty of still-life painting. Through the addition



THE STANDARD BEARER

LENT BY SIR JOSEPH DUVEEN

REMBRANDT

of a girl in the picture who looks at the game from a window, and through the wonderful differing shades of the *clair obscure*, he gives a life to the picture which we do not find in any other Dutch still lifes. The period when Rembrandt painted these still lifes and also the landscapes, was the unhappy time when he had lost his first wife, Saskia, in the beginning of the 40s. We find a new type of woman introduced in his pictures

after the middle of the 40s when he had engaged a girl to care for the boy Titus who outlived Saskia—Hendrickje Stoffels, who later became his second wife. A famous study of her is the much admired "Portrait of a Girl" formerly in the Oppenheim Collection, now in the possession of Mr. Julius Haass of Detroit. In this period, which is the date of "The Poor Samaritan" and "The Disciples at Emmaus" in the

Louvre, we find the artist expressing his experiences of life, especially in types of much harassed old men, like the one dated 1650 in the Epstein Collection and another representing David playing his harp, painted in 1651, in the possession of Mr. Keller of New York. The portraits become more and

Goldman Collection, dated 1657, we reach the height of Rembrandt's mastership in expressing great human sorrow in the portraits of old men from the lower classes. It was the period when he had to sell his house and belongings, losing his personal property as well as his reputation among



A WOMAN WEIGHING GOLD

JAN VERMEER

LENT BY MR. JOSEPH E. WIDENER

more expressive of his personal mood, and in advancing to the middle of the 50s grow to monumental proportions and a deeper generalization of human types. "The Standard Bearer," executed in the same year (1654) in which Rembrandt painted the famous "Portrait of the Burgomaster Jan Six," has always been famous for its heroic and at the same time humane expression, and for the extraordinary light effect in which the costume and scarf are drenched and behind which the figure hides in mysterious half shadow.

With the "Saint Bartholomew" from the

his countrymen, but reaching a height in his art which could only be appreciated in recent years.

It was in the period of Rembrandt's old age that Dutch art spread out into all fields. There was hardly a branch of painting—portrait, genre, still life or landscape—which was not influenced by the great artist. Genre painting developed especially through pupils like Nicolaes Maes who in the beginning of the 50s was working in Rembrandt's studio. His early works, like the "Portrait of Dr. Heinsius," quite in the Rembrandt style, and the "Woman Plucking



A WOMAN IN A GARDEN

PIETER DE HOOGH

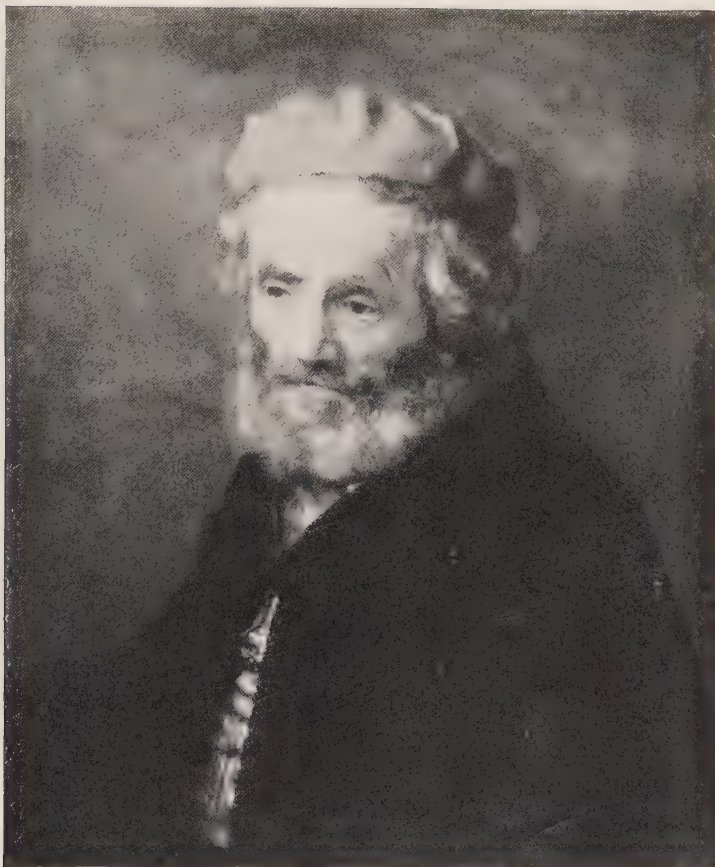
LENT BY SIR JOSEPH DUVEEN

a Fowl" from the De Ridder sale, belongs with the best of his productions. The latter work shows how near he comes at times in his interiors to Pieter de Hoogh and even to Vermeer with whom he formed a group of painters who especially developed genre painting, taking as subjects the life of the bourgeois class in Holland.

Pieter de Hoogh, in the rare works of his best period—the late 50s and early 60s—belongs among the most sought after painters of the Rembrandt period. Perhaps no other one of the Dutch painters has so greatly influenced the popular idea of the life of the bourgeoisie in Holland as we imagine them from his pictured representations of the little brick houses with their small courts and gardens and the clean, simple interiors where a mother and child are sitting near

the chimney, or where two or three persons in bright costumes are enjoying themselves with music or at their meals. The two works exhibited show his two types of composition: an interior with a mother nursing her child, and one of his remarkable court scenes with a woman in a flower garden near her little brick house.

The upper classes in Holland have found their portrayer in Terborch, who arranges his compositions in a somewhat similar way to those of De Hoogh but with a more aristocratic sentiment, as may be seen from the two in our exhibition, one, "The Music Lesson," a variation from the composition in the National Gallery; the other, the famous "Music Party" from the A. de Rothschild collection, a work of extraordinary quality. His characteristics are



PORTRAIT OF AN OLD MAN

REMBRANDT

LENT BY MR. JACOB EPSTEIN

an unusual cleverness in the outlines and building up of his compositions and a grace and charm in the gestures of his figures which is rare in Dutch art.

Jan Steen, on the other hand, is famous for his picturing of peasant genre scenes and is one of the best *raconteurs* of the Dutch school. With a realism and humor that are almost Shakespearian he reports the enjoyments of the lower classes of the Rembrandt period. The picture, "The Dancing Couple," lent by Mr. Widener and formerly in the Lord Clinton-Hope collection, has always been regarded as one of his masterpieces, showing his ability in grouping a large number of figures, his vivid representation of differing types, and his fine color scheme.

Landscape painting also reached its

height in Holland in the 50s and 60s of the XVII century, and the varying landscapes exhibited by the four artists, Jacob Ruisdael, Hobbema, Cuyp and Willem van de Velde, belong to this brilliant period. Of the concentrated style of Ruisdael's great melancholy landscapes, the "Mill on the Water Edge," from the Maurice Kann Collection and the "Landscape with Ruins" from the Schoen Collection, give a good idea. The rather more optimistic nature of Hobbema, with his luminous views through woods, is represented by one of his greatest works, "Landscape with High Road over a Common," from the Mellon Collection and by one of his favorite motifs, a water mill—a small but very fine picture from the Oppenheim sale.

The third great landscape painter of

Holland, Aelbert Cuyp, of a more romantic nature and especially noted for his ability to group a pleasing staffage of figures or animals in his warmly lighted landscapes, is represented by one of his masterpieces, "The Maas at Dordrecht," one of the finest marine pictures in Dutch art, full of the brilliant light of afternoon sky and remarkable in its wonderful spacing of the ships and sailboats; while his other two paintings show his more usual style of meadow scenes in evening light, with cattle and cowherds, both works of his best style.

A contemporary of Nicolaes Maes and Pieter de Hoogh was Jan Vermeer of Delft, who holds a special position in the development of Dutch art. He represents the third and last generation of the great period of Dutch art, and in contrast to the artists of the Frans Hals and Rembrandt periods, developed a style of painting which cared more for beauty of surface, delicacy of execution and refinement of light and color than for the spiritual side of art which was emphasized by Rembrandt, or for the vivacity of character expression stressed by Frans Hals. He is the first to start the decorative type of painting of high quality which was afterward developed, especially in France in the XVIII century. He is still simpler in his compositions than the other genre painters of his time, concentrating usually upon one or two single figures in a room who have no other meaning than to carry out the main color or light effect through which the surrounding atmosphere is diffused; and modern in his color scheme, seen especially in the blue shadows which he seems to have first observed, while the Rembrandt school were using brown and the Frans Hals gray shades. This is particularly noticeable in his later works, to which Mr. Widener's famous picture belongs, when he had developed his style to the greatest refinement and originality. The whole picture seems to be dipped in a beautiful blue and the execution is of such quality that one can understand that the artist could not finish many works during his lifetime. There are only thirty-eight known works by him, two of which are on view in our exhibition—the one we have described and the "Portrait of a Boy" belonging to his earlier period which is still in the brown color scheme of the early Rembrandt school.

The exhibition also includes a few examples of contemporary Flemish painting of the XVII century. There is a charming portrait group by Cornelis de Vos, the pupil of Rubens, and two paintings by Van Dyck, both of his best, his early period—the famous, fascinating "Portrait of the Artist" from the Duke of Grafton Collection and the "John the Baptist," a hitherto almost unknown work, showing the strong Venetian influence typical of the first period of the artist. These Flemish works with their broad decorative style, their fluid, brilliant execution and their rich, deep color scheme, form an excellent contrast to the more solid and painstaking Dutch paintings with their stronger and more individualistic character expression and more restricted color scheme, and show in what a different direction the artists of the neighboring country developed their style, although the actual distance from Antwerp where Van Dyck worked, to Amsterdam and Haarlam where the great Rembrandt and Frans Hals lived, is not more than eighty miles.

The whole collection may well demonstrate the height which a single school of painters living in a small country like Holland was able to attain, even in times of war—for Rembrandt lived during the period of the Thirty Years War—through the concentrated strength of a few great personalities who developed a national style with unerring originality. What a versatility of talent—from Frans Hals to Vermeer! What richness of motives in the different fields of art—from portraits to genre scenes and landscapes! And at the same time what a surprising unity of style, as all these artists subordinated their views of life in some degree to the great human personality of Rembrandt!

A NEW MUSEUM

It is good news to hear that Reading, Pa., is to have an art museum. Contracts for the building have lately been awarded by the school board of that city, and the work of filling in the site has been begun. The museum is to cost \$400,000 and will be erected in the Eighteenth Ward near Wyomissing Creek. It will be surrounded by an arboretum, which is now being planted, and which will lend an added note of attraction.



WAR MEMORIAL

THOMAS, MARTIN AND KIRKPATRICK, *Architects.* LOUIS MILIONE, *Sculptor*

THE LARAMIE WAR MEMORIAL

THE BEST art is sometimes found in out-of-the-way places. In a little manufacturing village in Massachusetts is one of the best memorials to those who gave their lives in the Civil War to be found anywhere, and without doubt one of the finest memorials yet erected in this country to the heroic men who participated in the Great War has lately been erected in Laramie, Wyoming. In neither instance is the memorial very costly, and both were the collaborative works of architects and sculptors.

The memorial at Laramie was designed by Thomas, Martin and Kirkpatrick, architects of Philadelphia, who associated with themselves Louis Milione, sculptor of that city, a pupil of Charles Gaffey. It consists of a cross surmounted on a shaft of limestone 25 feet high, at the base of which are grouped four figures in bronze representing a soldier, a sailor, an aviator and St. Michael. These figures, contrary to custom, have not been added to, but are a part of the design, as much a part as the sculptured figures on the facade of a great Gothic cathedral. They

are subsidiary and yet an essential part. They make the memorial specific and give the surmounting cross its correct significance.

The following interesting account of this memorial and its placement was given in a recent issue of *Architecture* and is reprinted herewith by special permission:

"Laramie, the highest city in the United States, lying in the heart of the valley of the same name, was certainly well chosen for the site of the State University of Wyoming; and the Episcopal Church, following the unusual foresight of the Bishop of Wyoming, years ago chose Laramie as its cathedral town, in order that it might mould the ever-increasing number of men and women passing through this most up-to-date western university.

"The cathedral was begun many years back, but only lately has the rest of the block been purchased, the existing buildings moved or raised, and the comprehensive development of a real cathedral square commenced, under the guidance of Bishop Thomas. To the existing cathedral, deanery and canonry are to be added the social hall, administration tower, library, bishop's house and possibly certain dormitory units.

The need of some war memorial for those of the church who had given of themselves in the Great War happily coincided with the need of a central note of interest for the large central open-air-service quadrangle, formed by the cathedral buildings; and the result is the war cross, given by the people of the diocese.

The shaft of limestone, 25 feet high and capped with the cross, has grouped about its base four figures in bronze, representing a soldier, a sailor, an aviator, and St. Michael.

The chief difficulty with a figure used architecturally in a secondary manner, and not primarily as a statue, arises, particularly in Gothic and allied styles, from an attempt to have it either too realistic or too archaic. That a happy medium can and should be found is, we believe, fairly well expressed in each of the accompanying photographs. The pose of each figure and the hang of the folds of the garments give a result just sufficiently conventionalized to make the statue play the secondary part that it should play, not being so realistic that it appears to be stepping forth from its sur-



BASE SHOWING GROUPS OF FIGURES
IN BRONZE

BY LOUIS MILIONE

roundings to extend a cordial greeting, and not so terribly conventionalized that it appears to repose in an embalmed attitude that would do credit to an Egyptian mummy. The figures were executed by Louis Milione, sculptor, a pupil of Grafty."



ASPEN AND SNOW

IRVING MANOIR

ANNUAL EXHIBITION OF CHICAGO ARTISTS, ART INSTITUTE OF CHICAGO

THE TWENTY-NINTH ANNUAL EXHIBITION BY CHICAGO ARTISTS AT THE ART INSTITUTE

BY KAREN FISK

THE OPENING of the annual Chicago exhibition at the Art Institute is always something more than a form. It takes on the festivity of a birthday party. Chicago art has passed another milestone. Light the birthday candles, come and join the other guests, let's see what surprises and achievements will be offered us this year!—in that spirit Chicago goes to view its annual exhibition. The Art Institute, recognizing the civic as well as the artistic significance of the event, decided this year to give added appeal to its "Welcome" sign by inviting the public to visit the museum free of charge throughout the first week of the exhibition. The invitation was not ignored; every day was Wednesday or Saturday (the regular free days), as far as attendance was concerned.

To enter the first large gallery at the

exhibition was to be greeted by old friends. Farther on were strangers, or familiar names linked with new manners, but the first impression—and the most lasting—was one of friendliness, brightness, charm, poise. Facing the doorway as one entered hung a large decorative canvas by Frederic M. Grant, flanked on either side by smaller decorative landscapes by E. Martin Hennings. Mr. Grant's brilliant red and yellow trees are well known by this time; their freshness lies in the skill with which, in every new composition, he assembles his forms and color. Mr. Hennings has not abandoned the Indian themes which have claimed his interest of late, but he has subdued them, and made his redskins spots of relief in delicately handled arrangements of wooded landscapes. Every painting in this gallery was an outdoor scene, and all

were full of a sense of the opulence or the majesty of nature, with the single exception of Carl R. Krafft's "Nocturne," a low-keyed, almost sombre canvas, dignified and restrained. Irving Manoir's "Aspen and Snow" was exquisite in color, in subject not unlike Martin Hennings' scenes but more subtly executed. Oliver Dennett Grover, Frank C. Peyraud, and Edgar A. Payne were represented with characteristic mountain scenes, while John F. Stacey and Anna Lee Stacey chose quieter subjects but mixed sympathy and affection with their pigments. Oskar Gross and J. Jeffrey Grant introduced romantic figures into their outdoor scenes. The latter artist had a beautifully patterned winter scene, "The Enchanted Village," in another gallery.

The other large gallery contained the "surprises" in the exhibition. A young negro painter, Archibald J. Motley, had paintings from negro life "centered" on three walls, and by his obvious earnestness and sincerity attained an outstanding position. In the same gallery Gustave Baumann and Salcia Bahne were represented by amusing decorative panels. In Mr. Baumann's work strange folk mingle in strange places, with all the delightful irrelevance of events in a dream. Miss Bahne called her long panel "Springtime"; it was full of sprightly humor, dashing in color, and grotesque but not distorted in drawing. Anthony Angarola had four characteristic canvases; his work is grave, intelligent; one has a sense of a world that moves slowly, inevitably, as in a novel by Knut Hamsun. Two other young artists represented in the same gallery fixed their impressions with the same earnest intensity—William Owen, Jr., and Marques E. Reitzel. They are making an honest search for clarity of vision and of expression.

These paintings represent the most individual contributions to the exhibition. Among other artists the tendency was not so much toward a new means of expression as toward greater perfection in methods already well established. Portraits, clear, objective, truthful, were entered by Leopold Seyffert, Pauline Palmer, Cecil Clark Davis, Louis Grell, Gregory Orloff, Ingeborg Christenson, Mary Stafford, Constantino Pougialis, Gerald A. Frank, and Cora Bliss Taylor. Karl Buehr had a decorative portrait of his wife and daughter, both of whom were

represented with canvases of their own, as was young George F. Buehr. They all have their own ideas, these four active members of the Buehr family, and a feeling for vivid color is perhaps the characteristic they hold in common.

Landscape had, as usual, the greatest number of entries. The Far West, the Alps, sunny midwestern scenes, all came in for their share of glory. Among the artists with outstanding landscapes were Charles A. Wilimovsky, Oliver E. Bagg, James Gilbert, Allen Philbrick, Frank V. Dudley, Thomas Hall, Edward B. Butler, Wallace L. DeWolf, Rudolph Ingerle, Arthur G. Rider, Jean Crawford Adams, and Walter V. Rouseff.

It is always interesting to note the versatility and originality of the Chicago women painters. Pauline Palmer had outdoor scenes, an interior, and several portraits. Mary Stafford, whose work has distinction, was at home in equally diverse subjects. H. Amiard Oberteuffer, who with her husband, George Oberteuffer, had a special exhibition of paintings at the Art Institute a few weeks ago, showed herself to be particularly sympathetic with the moods of childhood and in full command of her materials, in this case, pastel. Marie MacPherson combined scholarship with sprightliness in three imaginative canvases. Laura Van Pappelendam, Jean Crawford Adams, and Cora Bliss Taylor, had they been men, would surely have been complimented on the "masculine boldness" of their approach and execution.

Sculpture tended largely in two directions—decorative small pieces and portraiture. Among the former may be mentioned works by Albin Polasek, Helen Ruth Orb, Emory P. Seidel, and John D. Brcin, while portraits by James Cady Ewell, Ida McClelland Stout, and Carl C. Mose stood out.

The annual dinner given to the exhibiting artists by the Art Institute was held in the club rooms on the ground floor at 6:30 the same evening. Contrary to former custom, the prizes awarded to the works of art in the exhibition were withheld and announced for the first time at the dinner. Robert B. Harshe, Director of the Art Institute, presided and announced the prize winners as follows:

The Mr. and Mrs. Frank G. Logan Medal

and \$500, awarded to Carl R. Krafft for "Nocturne"; the Fine Arts Building Purchase Prize of \$500, awarded to Harry A. DeYoung for "In Winter"; the William Randolph Hearst Prize of \$300 to Mary Stafford for "Mrs. Gordon Copeland"; the Mr. and Mrs. Jule F. Brower Prize of \$300, awarded to Karl A. Buehr for "Sunday Afternoon"; the Mr. and Mrs. Frank G. Logan Medal and \$200 to A. J. Motley, Jr., for "A Mulatress"; the Edward B. Butler Purchase Fund of \$200 to Cora B. Taylor for "August"; the Mrs. Julius Rosenwald Purchase Fund of \$200 to Charles A. Wilimowsky for "Lakeside Trees"; the Joseph N. Eisendrath Prize of \$200 to A. J. Motley, Jr., for "Syncopation"; the Harry A. Frank Prize of \$150 to Carl R. Krafft for "Summertime"; the Municipal Art

League Prize of \$100 to Leopold Seyffert for "Portrait of Percy B. Eckhart"; the Mrs. John C. Shaffer Prize of \$100 for an ideal conception in Sculpture, to Emory P. Seidel for "Youth"; the Business Men's Art Club Prize of \$200 to Anthony Angorola for "Norwegian Village"; the Englewood Woman's Club Prize of \$100 to Jean C. Adams for "Collioure, France"; the Marshall Fuller Holmes Prize of \$100 to Constantino Pougiales for "The Plaster Head"; the Rogers Park Woman's Club Prize of \$100 to Eleanor McFadden for "Head"; the Mrs. William Ormonde Thompson Prize of \$100 to William Owen, Jr., for "Siesta"; the Chicago Woman's Aid Prize of \$50 to Cora Bliss Taylor for "August"; the Robert Jenkins Prize of \$50 to James Gilbert for "Mexican Morning."

DECORATIVE ARTS IN CHICAGO

BY JESSICA MACDONALD

AT THE Art Institute of Chicago during December and January an international exhibition of decorative art supplanted the annual exhibition of applied arts with which Chicagoans are familiar. The commercial viewpoint was wholly lacking in the show. Only objects of the highest artistic merit were presented, and with no regard to their salability. Some of the most distinguished artists of Europe and America were represented, and it was interesting to observe how the more untrammelled of these managed to harness their genius to the business of making tangible things beautiful. The Scandinavian artists especially seemed to have a fairy-tale quality in their work. Georg Jensen of Copenhagen exhibited silverware in which the metal was substantial enough, while the flower-forms of the design elongated and metamorphosed themselves in the most charming and unexpected manner to form handle of spoon or lid of compote. Mr. Jensen was awarded the Thomas J. Dee Prize for work in silver.

The magnificent assortment of etched glass from Sweden revealed Simon Gate of the Orrefors factory as an expert craftsman. His adaptation of classical design was clever

and well fitted to his material, while a certain Teutonic exuberance gave his Grecian dancers a modern touch. The glass itself was beautifully clear and the execution flawless. Two pieces of this glassware were purchased by the Art Institute.

The Kähler potteries of Denmark combined again the unreal quality of design with a soft gray glaze in evanescent and changing shades. A large plate and a vase from this exhibit were purchased by the Art Institute. The plate is decorated with a male nude with stag-horns, dancing with two does. In some places the design is clearly indicated, in others barely visible, but merging into the curves of the pottery. The adaptation of the bodies of the leaping deer to the circular field is remarkable.

Edgar Brandt of Paris was represented by metal-work of a very high quality of technique—a fire-screen, a floor lamp and a radiator cover. Gaston Lachaise received one of the Logan Prizes for a fountain detail—three dolphins in bronze. Hunt Diederich's metal work was delightfully original in design. A rearing horse in bronze and a stag door-stop were among the best of his entries; the Art Institute purchased the door-stop for its decorative art



GLASSWARE MADE AT THE ORREFORS FACTORIES, SWEDEN BY SIMON GATE
PURCHASED BY THE ART INSTITUTE OF CHICAGO



SILVERWARE

AWARDED THE THOMAS J. DEE PRIZE

GEORG JENSEN



CROSS-STITCH EMBROIDERY

HUNT DIEDERICH

AWARDED THE JULIUS ROSENWALD TEXTILE PRIZE



CERAMICS FROM THE KAHLER POTTERIES, DENMARK

collections. Mr. Diederich showed his versatility by the number and variety of his exhibits. His cross-stitch panel of two fighting cocks was awarded a Logan medal and the Mrs. Julius Rosenwald Prize for textiles. The colors of this panel and the fine balance of the design made it one of the most interesting objects in the show.

Marie Zimmerman, whose jewelry is always distinctive, had some beautifully wrought designs in which a dark silver was combined with various semi-precious stones in barbaric fashion. A knife and sheath, intricately yet naïvely ornamented, suggested a tenth-century dagger.

Four silk murals by Lydia Bush-Brown represented the "Four Elements." Batiks were contributed by Bell Colburne, Ruth Green Harris, Bertram C. Hartman, Harry Henderson, Mary Hipple and A. Ljunggren. Harriet Bingham's book-ends and tiles were charming and colorful.

Among Chicago artists of distinction represented were Alfeo Faggi, Alfonso Iannelli and Edgar Miller. Mr. Faggi's austere beautiful figures are immediately recognizable. His present residence in Woodstock, New York, does not prevent Chicago from claiming one who received his first laurels here. Mr. Iannelli was sparingly represented by two porcelain figures and a pair of book-ends. Mr. Edgar

Miller's stained glass window was awarded the Frank G. Logan Prize. His entire group received the Arthur Heun Prize for originality and standard. It included a number of pieces of pottery slightly suggestive of the Slavic races in its coloring and design and of remarkably fine workmanship.

The only furniture in the exhibition was the work of Paul Frankl of New York. A tall cabinet of a single row of drawers and a gaily painted desk with lines of distinguished simplicity shared honors with a chair upholstered in heavy silk with an original design of jungle and elephants. Wood sculptures by William Zorach, Charles Prendergast and Robert Laurent were representative of these finished artists. Joseph Stella and Robert Chanler exhibited decorative paintings.

The significance of the changed aspect of the exhibition lies in the fact that the best artists of the time are turning their genius toward decoration. One of these, who has signed himself "Watson Gordon," submitted a screen which he had embellished with a vista of landscapes in Japanese fashion. The landscapes were American in content and the dull reds and blues which he placed in juxtaposition were likewise not oriental. Apparently the vast amount of propaganda for the beautifying of the article of daily use is beginning to bear fruit.

ART FOR THE SCHOOLROOM

WASHINGTON, D. C.,
February 10, 1925.

TO CHAPTERS AND MEMBERS:

Among the questions considered at the last conference of the Federation was this: What would be the greatest service in the cause of art that could be rendered by a great national organization?

Among the answers to this question was that of Mr. Huger Elliott, Principal of the Pennsylvania Museum and School of Industrial Art: "See that every school in the United States, from the metropolitan high school to the smallest schoolhouse in the backwoods, has upon its wall at least one plaster cast of a superb piece of sculpture and one fine color print of a masterpiece of painting."

This is no new idea, many schoolhouses in the country have been furnished with plaster casts and color prints. But the novelty of the idea was to enlist the Federation of Arts in carrying out this project nationally. The Convention unanimously passed a resolution adopting this suggestion of Mr. Elliott's and agreed to institute an effort through the cooperation of its chapters and its members to see that it was carried out in every part of the country.

To many of our chapters and members the simple suggestion of doing this or inducing

some public-spirited person or persons to do it would seem sufficient. Many of them know just what plaster cast and just what fine print they would select for this purpose, even though few of them may realize at what small cost it can be done and to what point of perfection reproduction in color has attained. Many who are quite willing to give or raise the necessary sum of money, which is not large in amount, may not know what particular plaster cast or color print to use and may not be ready to translate their general desire to equip their school into effective action by a choice of cast or print and by obtaining it.

To meet such a situation the Federation appointed a special committee to recommend particular casts and particular prints and to give precise information as to cost and easy method of acquisition. Not that the Federation would confine choice to these particular reproductions. There easily may be others which will serve the same purpose and be more congenial to prospective donors, but with these suggestions at hand anyone who is willing to carry out this plan for the particular school in which he or she chances to be interested can readily tell how much it will cost to place particular reproductions in that school and can carry out his intention by mailing a check and an order to the Federation.

The particular casts and color prints recommended by this committee, together with the cost of each, are as follows:

CASTS

<i>Title</i>	<i>Size</i>	<i>Price</i>
Nike fastening her sandal—Nike "Balustrade," Athens.....	38" x 21½"	\$12.00
Panels: Horsemen: frieze of the Parthenon (xxxviii).....	42" x 48"	20.00
(iv)	42" x 56"	20.00
(xxxvii).....	42" x 48"	20.00
Panels: della Robbia; Cantoria, Florence:		
Boys playing on drums.....	42" x 38"	20.00
Boys playing on trumpets.....	42" x 38"	20.00
Boys singing from scroll.....	42" x 26"	18.00
Boys singing from book.....	42" x 26"	18.00
Children playing on cymbals.....	42" x 38"	20.00
Panels: Donatello; cantoria, Florence:		
Cherubs dancing and playing upon instruments; six panels (each).....	37" x 48"	25.00
Panel: Donatello, pulpit, Prato.....	31" x 37"	15.00

COLOR PRINTS

<i>Artist</i>	<i>Title</i>		
Guerin.....	Chateau Langeais.....	23½" x 16"	5.00
Guerin.....	Chateau Amboise.....	24" x 16"	5.00
Guerin.....	Church of San Sebastian.....	24" x 16"	5.00
Duveneck.....	The Whistling Boy.....	20" x 16"	6.00
Brush.....	In the Garden.....	28" x 12"	10.00
Albert.....	The Golden Glow.....	21" x 25"	10.00
Thayer.....	Caritas.....	28" x 18"	12.00
Inness.....	The Home of the Heron.....	19" x 28½"	12.00
Tryon.....	Before the Sunrise, June.....	18½" x 27½"	12.00
Riviere.....	Notre Dame.....	20½" x 32"	7.50
Fra Angelico.....	Annunciation.....	17½" x 23"	12.00
Botticelli.....	Virgin and Child.....	16" x 10½"	7.50
Raphael.....	Madonna Granducca.....	22" x 14"	10.00
Bellini.....	The Doge.....	21" x 15"	18.00
Da Vinci.....	La Belle Feronnier.....	22" x 15"	10.00
De Predis.....	Beatrice d'Este.....	20" x 13"	8.50
De Hooch.....	Interior.....	22" x 17"	12.00

Vermeer.....	Little Street in Delft.....	21''	x 17''	12.00
Vermeer.....	Music Lesson.....	20''	x 17''	12.00
Vermeer.....	The Letter.....	25''	x 18½''	18.00
Rembrandt.....	Holy Family.....	19½''	x 15''	10.00
Hals.....	Laughing Cavalier.....	21''	x 16½''	18.00
Raeburn.....	Boy with Rabbit.....	24''	x 18''	10.00
Brangwyn.....	Venice.....	21½''	x 16½''	15.00
Reynolds.....	Age of Innocence.....	24''	x 18''	6.00
Van Dyck.....	William II of Nassau.....	20''	x 16½''	18.00
Velasquez.....	Infanta Margaretta Theresa.....	23½''	x 18''	18.00
Kustner.....	The Poplars.....	22''	x 28½''	12.00

The prints can be obtained framed or unframed. If simply framed, five dollars (\$5.00) should be added to the above cost. Orders should be sent to the Federation's Washington office accompanied by check and will be promptly executed under the arrangements made by the Federation with publishers of prints and makers of casts. The prices are in no instances in excess of those of retail dealers.

In recommending these color prints and casts of works by famous sculptors the American Federation of Arts does not wish to be understood to favor reproductions rather than original works. On the contrary, when original works of merit can be obtained they are preeminently desirable, but original works are not always within the means of those who have the generous impulse to give, and it is only through fine reproductions that the masses in this country can become acquainted with the works of the masters.

It would be well, however, to bear in mind that excellent original etchings, wood-block prints and lithographs by the foremost contemporary artists can be purchased at from \$10 to \$200, the majority from \$10 to \$50. Water-colors by contemporary artists of established reputation are purchasable at from \$50 to \$300, and oil paintings of moderate size by living artists are priced from \$250 up. To those preferring to give original works rather than reproductions the American Federation of Arts will gladly lend assistance in the matter of selection and purchase.

Very sincerely yours,

ROBERT W. DE FOREST,
Chairman.

Committee on Pictures and Other

Works of Art in the Schools:

Mr. Robert W. de Forest, *Chairman.*

Mrs. John W. Alexander

Mr. Huger Elliott

Mr. Henry W. Kent

Miss Florence N. Levy

OTHER FEDERATION ACTIVITIES

ON DECEMBER 30, through the co-operation of the Bureau of Education, the American Federation of Arts sent the following letter to two thousand secretaries of Boards of Education throughout the country:

DEAR SIR:

The Board of Education of the City of Chicago has recently announced that hereafter in all school buildings to be erected in that city wall space will be provided at the front of each classroom for the suitable placement of a picture or

other work of art, and that in each building there shall also be a room especially designed for the display of paintings and other artistic exhibits.

This action was thought so significant as a recognition of the place of art in public education that the Board of Directors of the American Federation of Arts, at its latest meeting, resolved to call it to the attention of other Boards of Education throughout the United States, heartily commending it to them as exemplary, with the hope of emulation.

It was further agreed to respectfully suggest, as supplementary, that in the erection of new school

buildings care be taken not only to introduce pictures into the classrooms but to make the rooms, through the medium of good design and simple decoration, as artistically attractive as possible, in order that the children might have the inspiration and refining influence of tasteful environment.

To the accomplishment of this end the American Federation of Arts, the National Art Association, with its 370 chapters throughout the United States, freely offers such assistance as may be within its power in the matter of expert advice, which it can command, and in the selection of suitable pictures and other works of art.

Should your Board of Education see fit to take action in this matter will you kindly send notification to the undersigned, in order that it may be given such publicity through the American Federation of Arts as would tend to strengthen the movement.

Respectfully yours,
THE AMERICAN FEDERATION OF ARTS,
LEILA MECHLIN,
Secretary.

A large number of replies to this letter have been and are still being received, witnessing to the very widespread interest it has evoked in the subject presented. Among the many we select the following few as of special interest:

The Commissioner of Education of the State of Maine wrote that all school houses built in that state must be approved by the State Commissioner of Education and no schoolhouses should be built in Maine that do not give opportunity for suitable school-room decoration with plenty of space in front. "Our real problem," he said, "is for suitable suggestions for artistic decorations in connection with our schools. Now the State Department of Education has offered to contribute 50 per cent of the cost with the wish of affording the aesthetic values in schoolroom decoration which children ought to have."

The Secretary of the Board of School Commissioners in Indianapolis wrote that his board ordered copies of the letter made and forwarded to the architects who are planning new school buildings for that city.

From Pueblo, Colo., the Secretary of the Board of Education wrote that endeavor is being made to secure pictures for all the rooms in their school buildings, and asked for information as to the most suitable kind of frames for such works.

In Cedar Rapids, the letter was referred to the architect of the school buildings, who himself wrote expressing entire sympathy

with the suggestion and recommendations and saying that he would endeavor to see that these ideas were carried out and incorporated in the school buildings.

The Secretary of the Board of Education in Oak Park, Ill., commended to our attention the advisability of securing the cooperation of Parent-Teachers Associations, telling of the gratifying results that have accrued in that city through such cooperation—for instance, the purchase and presentation of several original paintings to the schools.

From Beatrice, Nebr., the Superintendent of Schools wrote that a new junior high school is being built and provision is being made therein for an art room and display boards in each classroom, as well as glass cases in halls for exhibits. Furthermore, that in the arrangement of the rooms provision is being made for suitable spaces for the hanging of pictures.

The Superintendent of Schools in McPherson, Kans., called attention to the fact that they have recently held their fourteenth annual exhibition of original paintings, etchings and drawings. The proceeds from these exhibitions for a number of years have been used for the purchase of pictures for the high schools in the town. He said also that the City Federation of Clubs has been instrumental in placing an original etching or lithograph in most of the grade school-rooms.

A similar request came from the Superintendent of Schools in Rapids Parish, Alexandria, La.

In Mobile, Ala., a new senior high school is to be built, and the Superintendent of Schools wrote that he was especially anxious that the classrooms should be tinted in such a way as to facilitate the best lighting conditions and at the same time be tasteful. With regard to the proper tints he sought advice.

Finally, the direct result of the letter in Portland, Oreg., was a recommendation made to the Board of Directors of the Department of Education that in school buildings to be erected in the future or now under way suitable wall space be provided in each classroom for the placing of a suitable and appropriate picture, work of art or mural decoration, the selection of such to be under the supervision of the Superintendent of Schools and the Advisory Art Committee.

The recommendation was adopted and will be put into effect.

Certainly this effort was eminently worth while.

TRAVELLING EXHIBITIONS—1925 PLANS

Since the beginning of 1925 the American Federation of Arts has placed on circuit five new exhibitions which are scheduled already to travel through ten states extending from New York to Texas. In reaching cities in such a wide territory the Federation not only gives these places an opportunity to secure important exhibitions at moderate cost but it also places the work of the exhibiting artists before a varied and often entirely new public. A great deal of interesting publicity material has been prepared about the one hundred and fifteen painters who are represented in the three collections of oil paintings.

The first and most notable of the new exhibitions consists of forty-three paintings which formed part of the American Section of the 1924 Venetian International Exposition. These pictures have been generously lent by the artists for a circuit in this country. The opening engagement was at the Art Club at Erie, Pa., in February. In March the pictures are to be shown at the Art Association of Jacksonville, Ill.; in April in the Delgado Museum of Art, New Orleans, La.; and in May at the Brooks Memorial Art Gallery in Memphis, Tenn.

As usual the Federation, through its Exhibition Committee, invited certain pictures which were shown in the recent Winter Exhibition of the National Academy of Design for its Annual Texas Circuit. The first engagement was at the Fort Worth Museum of Art, and this was the Sixteenth Annual Exhibition of American paintings sent there by the Federation. It was encouraging to hear from the Director that there were great crowds at the exhibition and that over 9,450 people had visited it. Robert Vonnoh's painting, "The Sandman's a Comin'" (which was shown at the Academy), was given to the Museum by a former resident of Fort Worth in memory of a greatly beloved teacher in the public schools, Mrs. Clara Peak Walden. Through this gift of Mr. Vonnoh's very appealing picture, Mrs. Walden's name, which meant so much to the community, is linked to the

Museum. It is a very beautiful tribute. Following Fort Worth the circuit includes the Austin Art League and the San Antonio Art League for two week periods each in March, the Sam Houston State Teachers College at Huntsville in April, and the Galveston Art League in May.

A collection of thirty-five paintings representing the best work shown in the Annual Exhibition of the St. Louis Artists' Guild started on tour the last of January, with the initial showing at the Art Club of Quincy, Ill. These artists of St. Louis are capable painters and their group is a strong and interesting one. The plan is to have the exhibition go to places in Illinois, Missouri, Iowa, and Kansas. By arranging the circuit to cover a restricted area the cost of transportation is reduced. The rental fee for this exhibition is also very moderate. A limited number of engagements can still be made.

A new exhibition of approximately one hundred prints has just been secured from the Brooklyn Society of Etchers with bookings so far at the School of Industrial Arts in Trenton, N. J., in February; the Columbus Gallery of Fine Arts in March; and the Smithsonian Institution, Washington, D. C., from April 24 to May 22. An added feature this season is "demonstration" material showing the various processes of making prints, which will enable those interested to distinguish the different methods and to better appreciate the intrinsic beauty of each. There is a prepared plate for etching, one for aquatint, and a zinc plate of five mediums—etching, soft-ground, drypoint, aquatint and engraving—from which a print has been made showing the difference of qualities of lines and tones in each medium. A mezzotint plate, the print made from it, and a print showing a prepared mezzotint plate demonstrate this process. Prints of soft-ground, with the original transfer sketch, and of aquatint are also included. A facsimile of the earliest known etching, "The Master of Amsterdam Cabinet," and also one of the finest etchings which has been produced, "Rembrandt's Mother," show the development of the Art. A full printed explanation of the processes of graphic arts completes the demonstration exhibit.

A selection of eighty-two pictures from

the combined exhibitions of the American Water-Color Society and the New York Water-Color Club has been made for the Federation's Annual 1925 Rotary. Three of our Chapters in New York State—the Mechanics Institute at Rochester, the Syracuse Museum of Fine Arts, and the Arnot Art Gallery at Elmira, will show these water colors in February, March and April. This exhibition will then continue on circuit for at least a year.

Several cities in the south are in line for our Travelling Exhibitions. Tampa, Fla., has just had a group of thirty-eight paintings by Boston artists which were made a special feature of the South Florida Fair. This collection has now gone on to Miami, where it will represent the "first annual exhibition" of the Florida Society of Arts and Sciences. The pictures will later be shown in Greensboro, N. C.

Roanoke, Va., made a great success of the Exhibition of paintings lent by the Metropolitan Museum of Art which was presented to the public by the University Club, with the cooperation of the Woman's Club of Roanoke and the local Chapter of the Federation. The exhibition was held in the music salon of Thurman and Boone Company, where special lighting was installed. During the hours of the exhibit there was always someone in attendance who could explain the paintings to the visitors. Various interesting talks were given and a catalogue was prepared for distribution to all visitors. This Metropolitan Museum Exhibition is also scheduled for Memphis, Tenn., Fort Dodge, Iowa, Baldwin City, Kans., and Spartanburg, S. C. It will be shown in the latter city by the local Art Club, in connection with the Spring Festival in May and is to be made an event of special note.

THE 1925 CONVENTION

As many of our members and readers already know, the 1925 Convention of the American Federation of Arts is to be held in Cleveland, Ohio, May 13 to 16. Preliminary announcement can now be made in regard to many features of this Convention, which promises to be most interesting. All of the sessions are to be held at the Art Museum. There will be two each day, one beginning at 9:30 in the morning and the

other at 2 in the afternoon. The first session, as usual, will be devoted to the work of the American Federation of Arts and will include, this year, reports of the lately appointed special committees on Art in the Schools, Art Museum Extension, and War Memorials, as well as open discussion of the other Federation activities, such as traveling exhibitions, illustrated lectures, package library, etc., etc. The afternoon session that day will be devoted to *The Establishment of New Art Museums*, particularly art museums in small cities or towns. At the Thursday morning session the principal topic will be *The Future of the Bill-Board*. At the afternoon session on Thursday, *Community Art* will be discussed, which will lead up to the discussion that evening of the *little theatre* at The Playhouse, preceding the presentation of a current play. On Friday morning the topic will be *Art in Its Relation to Industry and the Handicrafts*, and that afternoon, *Art and the Child*.

Every afternoon between four and six, visits will be paid to private collections, and, the weather permitting, Cleveland private gardens. On the first evening there will be an informal dinner at the Country Club. Effort will be made to have the luncheons essentially Federation affairs with special social features. On Friday evening after dinner there will be music at the Museum, either chamber music or an organ recital, and possibly both. Could a pleasanter prospect possibly be offered!

RADIO TALKS ON ART

On January 22, Station WEAf, the American Telephone and Telegraph Company of New York, broadcasted the first of a series of 15-minute talks on "Art in Everyday Life," for which arrangements have been made by the American Federation of Arts. This is the outcome of a plan suggested to the 1924 Convention by Mr. Henry R. Poore, and made possible by a gift from a member of the Board of Directors of the American Federation of Arts. The purpose is to tell everyone of the six or eight million who listen in, in simple language, some of the reasons why art should form a part of their daily life, and what they miss who do not get a full measure of pleasure and enjoyment from it. The talks, to be given on successive Thursdays at 7:30 o'clock,

will be given by recognized authorities in the particular field under consideration.

The programme for January and February was as follows:

Jan. 22. "Art in Everyday Life: Its Importance to You and to Me," by Robert W. De Forest, President of the Metropolitan Museum of Art, and of the American Federation of Arts.

Jan. 29. "The Enjoyment of Art: What the Layman Ought to Know," by Henry R. Poore, painter, writer and critic.

Feb. 5. "The Museum of Art: How to Use and Enjoy It," by Florence N. Levy, Director, Baltimore Museum of Art.

Feb. 12. "Art in America: Our Own Colonial Art," by R. T. Haines Halsey, Collector and Trustee of The Metropolitan Museum of Art.

Feb. 19. "The Craftsman at Work," by Frank Gardiner Hale, Master Craftsman.

Feb. 26. "Architecture: the Buildings About You and Their Grouping in Cities and Villages," by H. Van Buren Magonigle, Member of the American Institute of Architects, author and lecturer.

The March and April programme will include the following subjects: "Industrial Art: the Use of Beauty and the Beauty of Use," "Art in the Home," "Art in Dress," "Art in Advertising," "Cartoons," "Comic Strips and 'Funny Pictures'," "Art of the Stage," "Getting the Best Out of Pictures," and "Modern Painting, Impressionism, Futurism and Beyond: What Does it Mean?"

The introductory talk by Mr. de Forest is given in part herewith. The week following the delivery of this talk numerous letters were received at the Washington office, testifying faithfully to the genuine interest aroused.

MR. DE FOREST'S RADIO TALK

ART IN EVERYDAY LIFE: ITS IMPORTANCE TO YOU AND TO ME

ART IS a common heritage for all of us; it forms an integral and essential part of life; it is everywhere about us influencing our ideals and moulding the lives of our children; it makes our homes and cities attractive or hideous, accordingly as its great resources and possibilities are understood and correctly used.

What do I mean by art? To some people art simply means pictures and statues. By art I mean not only pictures and statues, but pretty much every object that enters into our daily life. There can be art in our forks and spoons; in the china on which we serve our meals; in the chairs we use at our dining table; in the curtains we hang in our rooms; in women's dresses and men's neckties. There can be beauty of form and beauty of color in everything of this kind.

And why should we take an interest in art? I will answer this question by some other questions: Why should we take an interest in music? Why should we take an interest in flowers? Why should we pause to look at the sunset clouds? Because we wish the joy which can come to us through seeing eyes. I say seeing eyes—I mean eyes that are trained to take in what eyes

can see. Eyes can be trained to see just as muscles can be trained to lift. These talks will help to train them.

It would be reason enough to cultivate art if it were only to give us pleasure. It is part of the pursuit of happiness which under our American Constitution is an inalienable right of every American. But knowledge of art means more than enjoyment. To many it is the means of livelihood. For art enters into almost every product, and whoever appreciates art can make his product more valuable. It is the art of France that has given French products their unique value in the world.

The enjoyment of art is open to everyone—poor and rich. That is one of its democratic features. Some years ago I went through the picture gallery of one of our millionaires with a clergyman friend. After going around he said to me: "I own these pictures quite as much as the man who has paid for them! All he can do is to look at them and enjoy them by looking at them—I can do the same." He was right. Every man, woman and child who goes through a private gallery or a public museum for all practical purposes owns everything in it. All he

lacks is the pride of possession—a selfish pride unless possession is shared with others. Even the pride of possessing beautiful things is not in these days limited by wealth. Beautiful things, even in the fine arts of picture and sculpture, can now by the different processes of reproduction be obtained at insignificant prices. If you want to know what they are and how to get them, ask the Federation.

I have many original paintings in my own home, some very valuable ones. But

I think I get as much joy and inspiration from a Japanese print which I bought a week ago for \$25 as I do from any of them. And rid yourself of the idea that costly ornamentation is art; the best art is usually the simplest.

Therefore I urge you to train your eyes to see and your minds to apprehend the beautiful in art and so add infinitely to your own pleasures in life and to the pleasure you can give to others. To help you do so is the purpose of these little talks.



COURTESY OF THE ART INSTITUTE OF CHICAGO

ALBIN POLASEK

FELLOW IN SCULPTURE, AMERICAN ACADEMY IN ROME, INSTRUCTOR IN SCULPTURE, ART INSTITUTE OF CHICAGO

A PAINTING BY

CHARLES W. HAWTHORNE

PORTRAIT GALLERY, ART INSTITUTE OF CHICAGO

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XVI MARCH, 1925 No. 3

"ORIGINAL MEN"

SOME months ago a bronze portrait bust of William M. Chase was presented to New York University and permanently placed in the Gould Memorial Library in memory of this eminent American painter. It was the work of Albin Polasek, a one-time fellowship holder in sculpture at the American Academy in Rome, and the gift of Mr. Chase's pupils. The occurrence is brought to mind at this time by the issuance of a little pamphlet reporting the memorial exercises attending the unveiling. Addresses were made by W. Franklyn Paris, Charles W. Hawthorne and Irving R. Wiles, all three former pupils. What they said was of interest not merely as referring to Mr. Chase but as applicable to other great painter-artists.

Mr. Paris spoke of Chase not as an artist but rather as a teacher and as a man, and he borrowed the terms that Carlyle used in speaking of Mirabeau when he said, "The world loves its original men and can in no-

wise forget them." "Chase," Mr. Paris declared, "was an original man, not in the same sense as Mirabeau, who made as many enemies by his originality as he made friends, but in the sense that he made friends by a process that usually produces enemies—the process of saying what you think regardless of the contrary opinion of the person you address or who addresses you. "Nothing," he said, "was true for Chase because the verdict of the mob had decreed it." Recounting some of the honors that came to William M. Chase as an artist, honors which have been accorded to few, Mr. Paris continued that "great as was William M. Chase as a painter, he was greater as a teacher and greatest as an original man."

This is an interesting thought—who are the great "original" men? Surely none will deny Whistler's originality, nor Monet's, nor Velasquez's, nor Rembrandt's, nor the two outstanding artists—our own American, George Bellows, and the Russian, Leon Bakst, who both passed from the world very lately, seemingly too soon.

The world is clamoring today for originality—originality in design and expression. We are chided for following in the footsteps of our forefathers; the finger of scorn is pointed at us because we copy the works of the past. So few seem yet to understand that originality is something which is born, not made. We cannot have original art unless we have original men and women. It would be folly to suppose that any one of the original men of art of whom mention has been made deliberately set out to be different from his fellow men, his fellow artists. The fact was that it was impossible in every instance to be the same; the vision, the personality, everything was different and the difference held a lure. Sometimes originality carries with it a penalty. The original artist is not always on the instant understood, and often he has to battle his way, for this reason, to recognition; he has to turn the tide of vision out of old ruts into new directions.

As a rule this opposition affects the artist—the painter, the sculptor—less than it does the writer or the leader in other fields, because he gets such great compensation from his work all along life's way, whether it be smooth or rough. William M. Chase

used to say of himself, "I happen to be a member of the most magnificent profession that the world knows." He loved his work and took great pride in the fact that he was "a valiant soldier enlisted in defense of the cause of beauty and of art." He was a happy painter. Of him as an artist, Charles W. Hawthorne said: "He was a born painter, he loved it; painting was almost a monomania with him. He delighted in the doings of things with oil paint. Representing the visible world was a joy to him, and his love was so strong and his belief so sure that they have found their way into his work." Alluding to this characteristic, Mr. Hawthorne continued: "The sum of human experiences has given birth to certain folk-sayings, proverbs, which express some human aspiration or truth. One of the most beautiful of these is the one that pleads for doing good or being fine and genuine without any idea of reward. This has many expressions. The poet's 'do good by stealth and blush to find it fame' is very beautiful, but I like better," said Mr. Hawthorne, "its biblical forebear: 'Seek ye first the Kingdom of Heaven and its righteousness and all things will be added unto you.'" "How truly," he exclaimed, "might one apply this to the life of a painter. His whole existence is seeking, is trying to apply the truth tomorrow that he has learned today, and after a lifetime of this seeking, this trying, this artistic integrity, he is crowned by a vision and an expression of beauty denied to other men."

What an excellent definition of an artist; what a perfect explanation of that typical joyousness of disposition so many artists possess. What a tribute to the best of our "original men!"—*The "North Window," Washington Star.*

GEORGE BELLWS

George Bellows was a dominant figure among the American painters of today, and his death on January 8 at the age of 42 came as a great shock to many. He was one of those with whom one did not associate even the thought of death. George Bellows seems for years to have exerted a powerful influence over all those with whom he came in contact in his own profession. To the mystification of the public, artist juries again and again awarded him highest honors.

Much has been written in his praise since his death, but nothing seems to have explained his influence and the hold that he had upon the minds and the hearts of his colleagues as a tribute by Frank Crowninshield, editor of *Vanity Fair*, and son of the late Frederick Crowninshield, one of America's most distinguished painters of an earlier generation, which was published in the *Art News* of January 17. Mr. Crowninshield said in part:

"He was that rare product, a painter who was always learning, always ripening, always improving. There is no telling how far he would have gone. . . . With twenty more years at his back he would, we feel, have made successful assault upon the heights that still confronted him. What painter in America possessed a greater, a completer spiritual equipment with which to risk that daring climb? What painter with more vision, more courage? . . . After hearing him talk of his plans and aspirations one would have said that nothing less than twenty years would have brought him to maturity. . . .

"This is not the time to appraise his work . . . but it is perhaps in order to say something of him here as a man—as a popular, stimulating and highly vitalized figure in the life of New York. There is perhaps an added point in sketching in the man's personality, because no painter of our time put more of himself, more of his essential nature, into his work than he. So strong was this personal note or flavor in all that he painted that those who know his work well, and the man not at all, might almost construct from his canvases his major personal traits and attributes. . . .

"It was twenty years ago that Bellows came to New York from Ohio, a tall, youthful, shambling, somewhat ungainly figure (he must have had about the height, the reach, the weight and the rangy form of Lincoln). He was fortunate enough to run into Robert Henri, already a distinguished painter and teacher in New York. That meeting, Bellows would have told you, was, except for the meeting with his wife, the most fortunate encounter of his career. For twenty years, first as a teacher, then as an intimate friend, Henri remained his steadfast and enthusiastic animator.

"Other friends followed—for the most

part, painters—and what painters, and what friends! Of these Speicher, Sloan and Glackens were perhaps the most intimate, but at that remarkable funeral at Ascension Church on Saturday last it seemed as if every painter in New York—recruited from every group, from every school—had turned out to do homage to him as a painter, as a man and as a friend.

"His two chief characteristics were, I should say, a blunt and outspoken honesty and a sort of emanation or radiation of happiness. He seemed always to be having a good time. Life was more than an adventure to him; it bordered on the realms of romance. In everything that he did; in his wonderful life with Mrs. Bellows, in his passionate addiction to sport, in his absorption in lithography, in playing with children, in carpentering and machinery, in hanging a show of the New Society of Artists, in dining with his friends, no one could have been more instinct with happiness, more ready for laughter, more truly in love with life."

Finally he concluded, "If we would seek for any sign of brightness in it" . . . (the tragedy of his death), "we must remember that for over twenty years Bellows worked, lived and painted, brilliantly and happily; and that success had come to him, on his own terms, without a hint of bartering, without his yielding an inch to popular prejudice or taste, and with never so much as a thought of monetary gain."

CENTENNIAL OF THE N. A. D.

The National Academy of Design was founded just one hundred years ago. It will celebrate its centennial next autumn by assembling and setting forth a notable retrospective exhibition which will literally illustrate the art of painting in America for the past century. Arrangements have been made to hold this great centennial retrospective exhibition in the Corcoran Gallery of Art at Washington. Washington has been chosen because it is the national capital and the Academy of Design is a national organization. The thought originated with the officers and directors of the National Academy of Design and was presented by them to the Corcoran Gallery of Art. Needless to say, it met with immediate approval on the part of the

Director, President and trustees of this institution. The exhibition will be held in November. As this was the date set for the Corcoran Gallery's next biennial exhibition of contemporary American painting, that event has been postponed until the following spring.

It is understood that the committee of organization for this exhibition proposes to secure one or more examples of the work of each of its members from 1825 to the present. The collection will occupy all of the exhibition space at the Corcoran Gallery's disposal, which will mean that the permanent collection of paintings will temporarily be entirely replaced. Under these circumstances, however, it could not have better place for showing. The opening will undoubtedly be made a notable event.

NOTES

The Metropolitan Museum METROPOLITAN is inaugurating a series of MUSEUM NOTES motion picture films relating to various phases of art and illustrating the objects in its galleries. These films, unless otherwise stated, are produced and distributed by the Museum. Four are now ready for release and others are in preparation. These four are as follows: (1) Firearms of Our Forefathers (from the Indian's bow and arrow to the modern machine gun); (2) A Visit to the Armor Galleries of the Metropolitan Museum of Art, (a) Chain Mail and Gothic Plate Armor, and (b) Maximilian and Enriched Armor; (3) The Making of a Bronze Statue (the statue of Theodore Roosevelt by A. Phimister Proctor, produced by Allen Eaton; (4) Vasantasena (a tenth-century East Indian story, produced by Pratt Institute, Brooklyn.) These films may be borrowed by art museums, art societies, art schools, and art clubs. The borrower will be charged \$10 rental per showing of each reel, all costs of transportation, and payment of loss or damage after the film leaves the Museum. Shipment will be made to reach the borrower one day before date of use; return shipment to be made not later than the day after said date. Requests for rental of films outside of New York State

should be made at least three weeks in advance. All such requests and further inquiries should be addressed to the Secretary of the Museum, Mr. Henry W. Kent.

The series of free concerts given in the Museum by a symphony orchestra under the direction of David Mannes during January was the generous gift of John D. Rockefeller, Jr. For the second series of the winter to be given on the four Saturday evenings in March, the Museum and the public are indebted to four members of the Board of Trustees, Arthur Curtiss James, George D. Pratt, Henry Walters and Payne Whitney. A new feature in connection with these concerts is a series of talks on the programme of the evenings, to be given in the Museum Lecture Hall on the same Saturdays by Mr. Thomas Whitney Surette.

The exhibition of American Industrial Art usually held at the Metropolitan Museum during January has been postponed to the last of March. This is on account of changes in the building.

Among the recent gifts received by the Museum is a painting by Max Bohm, entitled "The Evening Meal," presented by Mrs. E. H. Harriman.

An interesting account is given in a recent number of the *Bulletin* of the Museum of the Charles Allen Munn bequest. This includes a description of the silver, paintings and prints comprised in this carefully assembled collection. Numerous examples are illustrated.

AT THE
BROOKLYN
INSTITUTE
MUSEUM

The exhibition of the Brooklyn Society of Etchers, which was held at the Brooklyn Museum during December and January, proved highly successful

both in point of attendance and in the number of sales made. Over six thousand persons visited the exhibition, many from out of town. This, coupled with the large number of prints submitted for admission, is an encouraging evidence of an increasing interest in this medium of artistic expression. The jury of award was composed of Sears Gallagher, George (Pop) Hart, and Susan A. Hutchinson, of the Brooklyn Museum. The prizes were awarded as follows: The Mrs. Henry F. Noyes Prize of \$50 for the best print in the exhibi-

tion, to Arthur W. Heintzelman, for "The Poet"; the Kate W. Arms Prize of \$25 for the best print by a member of the Society to Eugene Higgins for "The Bargemen"; the Nathan I. Bijur Prize of \$25 for the best print by a nonmember of the Society, to John Wright, a British etcher, for "Lo Sombbrero"; the Emil Fuchs Prize of \$25 for the best figure piece by an artist under forty years of age to Margery Ryerson for "The Patchwork Quilt."

An exhibition of mural paintings assembled by the National Society of Mural Painters, a group of paintings by Anglada y Camarasa, and an exhibition of paintings by the late Alfred Collins, were shown at the Brooklyn Institute during February. The mural paintings were hung in the rotunda gallery of the Museum and extended throughout the rooms of the east wing. The contributing artists numbered up to eighty names, and included many of the best known artists of the present day. Edwin H. Blashfield, the dean of American mural painters, was represented by an extensive exhibit of reproductions of his work in various public buildings throughout the country. The exhibition also included works by a number of foreign artists, among whom may be mentioned Puvis de Chavannes, Maurice Denis, Desvallieres, Gorguet and Jaulmes.

The Anglada paintings hung in a separate gallery in order that their essentially individual character might be preserved. They included nine large canvases, a number of which were shown at the Carnegie Institute last year. The entire group was recently shown at the Vandyck Galleries in Washington.

The exhibition of the works of Alfred Collins was made up of loans from various private sources.

ART IN
PHILADELPHIA

Public spirited citizens interested in the various proposed plans of municipal improvement, particularly the reclamation of the present unsightly banks of the Schuylkill River, the creation of boulevards along that water front connecting with the new Pennsylvania Railroad Terminal to be removed from Broad Street Station to West Philadelphia and the widening of certain streets leading thereto, were gathered at the Fifty-third Annual

Meeting of the Fairmount Park Art Association on January 28, at the Bellevue-Stratford to hear a very instructive illustrated address by Mr. C. W. Farrier, A. I. A., Associate Consultant, Chicago Plan Commission, on "The Chicago River and Lake Front Developments." There were many valuable suggestions to the engineers and architects present at the meeting embodied in the address. Mr. Charles J. Cohen, the President, was in the chair, the annual report was read by the Secretary, Mr. Andrew Wright Crawford, and the speaker was introduced by Mr. Joseph E. Steinmetz.

The Rotary Exhibition of "Ten Philadelphia Painters" opened in Lancaster, Pa., at the Iris Club on January 24, having been secured by Mrs. John E. Malone, chairman of Art of the State Federation of Women of Pennsylvania. Miss Constance Cothran, one of the exhibitors, chairman of the Delaware County Federation of Women's Clubs and Treasurer of the "Ten Painters," spoke briefly at the private view of the works of each of the artists, Theresa F. Bernstein, Cora S. Brooks, Isabel Branson Cartwright, Mary R. F. Colton, Fern I. Coppedge, Lucile Howard, Helen K. McCarthy and M. Elizabeth Price. The exhibition goes from Lancaster to the Women's Club of Easton, thence to the Woman's Club of Bethlehem, the Twentieth Century Club of Landsdown and the Saturday Club of Wayne.

Among the most recent of the numerous plans of the Art Alliance for developing a love for really artistic exterior and interior decoration of homes, it should be noted that Mr. Bart Tourison, the builder of a group of houses in Germantown, has given commissions to a number of artist members of the Alliance for color decorations, wrought iron window boxes and painted recessed doorways, overmantels and panels applied to eighteen houses of those he has erected. In the galleries on Wednesday, January 28, were opened exhibitions of oils by George Luks and Armin Hansen, continuing until February 23.

Miss Johanna M. Boericke is exhibiting water-color sketches of the Holy Land at the Plastic Club, January 27 to February 18. An International Exhibition of Sixty-one paintings from the Carnegie Institute show last spring is on view at the Art Club until

February 6. The Print Club will be host to Mr. Joseph Pennell on February 6 at the residence of Mrs. McFadden Brinton, when he will talk on the work of Aubrey Beardsley. In the gallery of the club at 1614 Latimer Street a Memorial Exhibition of lithographs by the late George Bellows will be seen February 4 to 14, and etchings and aquatints by John Taylor Arms, February 16 to 28. The Annual Exhibition of the Pennsylvania Academy Fellowship will be divided this year between the Art Club and the New Century Club, will open February 13 and be on view until March 6. After the exhibition, groups of these pictures will be shown in nearby towns and in Philadelphia schools. The twenty-seventh annual report of the Fellowship is just out, recording a very gratifying activity in the way of advancing the art interests of this community.

THE CARNEGIE INSTITUTE, PITTSBURGH, MAKES A NOTABLE PURCHASE	The Carnegie Institute of Pittsburgh has lately acquired a painting by Zuloaga from the exhibition of his works held in January at the Reinhardt Galleries in New York, which attracted great attention. The painting purchased by the Carnegie Institute is entitled "Castillian Shepherd" and is reproduced as frontispiece of this magazine. "In making as important a purchase as this," Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute, said: "we sought to obtain a painting expressing the sum total of the artist, or as close to that as we possibly could. The painting 'Castillian Shepherd' is typically Spain and of the Spanish spirit with which Zuloaga is so thoroughly imbued."
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This purchase was made possible through the Patron's Art Fund of the Institute. This fund was established in 1922 and is maintained by subscriptions from the following persons: Mr. E. H. Bindley, the late Willis F. McCook, Esq., Mrs. William N. Frew—in memory of William N. Frew, Mr. George Lauder, Mr. A. W. Mellon, Mr. R. B. Mellon, Mr. W. L. Mellon, Mr. F. F. Nicola, Mrs. John L. Porter, Mrs. Henry R. Rea, Miss Mary L. Jackson—in memory of her brother, John Beard Jackson;



JACINTA AND HER FAMILY

MAURICE FROMKES

RECENTLY PURCHASED BY THE ALBRIGHT ART GALLERY, BUFFALO

Mr. Emil Winter, and Mrs. Joseph R. Woodwell and Mrs. James D. Hailman in memory of Joseph R. Woodwell.

On January 20 an exhibition of Early American portraits was opened at the Carnegie Institute. This included nearly fifty portraits, representing the work of twenty-five of the best known portrait painters of the early American school. Especially interesting were the portraits of personages of historical fame, among which were those of King George III of England, Aaron Burr, George Washington, Benjamin Franklin, Commodore John Barry, the "Father of the American Navy," and Dr. Enoch Edwards who was the first President's physician.

At the same time that this exhibition was opened at the Institute there was placed on view a collection of drawings and watercolors by Muirhead Bone, the well-known British artist. Both exhibitions will be shown until March 8.

Plans are well under way for the Twenty-fourth International Exhibition of paintings which will open at the Carnegie Institute on October 15, 1925, and continue through December 6. In other years this exhibition has opened in April, but it was decided this time to change the date so as to permit the entire European section to be shown in New York, Philadelphia and St. Louis immediately after the Pittsburgh showing. The paintings will be shown in New York at

the Grand Central Galleries, in Philadelphia at the Philadelphia Art Club, and in St. Louis at the City Art Museum. Mr. Homer Saint-Gaudens, who has charge of assembling these international exhibitions, will sail for Europe about the middle of March to be abroad five months.

ART IN The Detroit Institute of
DETROIT Arts has rarely, if ever,
 seen such crowds through
 its galleries as those which

surged through its doors the first two weeks in January to see the collection of great Dutch masterpieces, a full description of which is given elsewhere in this magazine. Literally thousands came, where hundreds had come before, and the general demand was so great that the Institute was obliged to keep open every evening during the time that the pictures were here. As many as three walk-talks a day were given by the educational secretary, Reginald Poland; clubs came, and collectors. The show in fact was a roaring success and much praise and credit have gone to Dr. William Valentiner, Director of the Institute, for making the exhibition possible. The pictures were loaned by seventeen of America's great collectors, all personal friends of Dr. Valentiner, among them Joseph E. Widener, Andrew W. Mellon, Jacob Epstein, and Sir Joseph Duveen. The pictures, all from the great period, are mentioned in detail elsewhere in this magazine.

After the Dutch exhibition, which closed January 25, came a week when attention was directed to the smaller galleries before the opening of the Scarab Club's annual exhibition for Michigan artists. Of these smaller shows, Miss Katherine McEwen's first one-man exhibition of her water-colors at the John Hanna galleries was perhaps the most interesting. Miss McEwen is a Detroit woman, a member of the Detroit Society of Women Painters and also of the national organization. For some years she has lived in Arizona, where she and her sister operate a "dude" ranch near Johnson, and where she has found new color for her palette in the vivid contrasts of the desert. She has also painted in Alaska, and that she has been able to expand to these immensities is evident from the vital quality of her recent painting. On the opening day of the

exhibition the Detroit Society of Women painters entertained with a tea for members and their friends.

The Carper galleries have been showing a group of landscapes and marines by Cullen Yates along with two landscapes by Kaula. Carpers are also showing two lovely pastels by Lhermitte and a stunning composition in oils by Frank Brangwyn. During February the John Hanna galleries showed a large and important group of old masters from the Fearon galleries in New York.

Detroit's Third Art Annual, which took place the first week in February, was largely given over this year to an effort on the part of the club women to sell and to buy. A particularly good shopping district for local wares was offered by the Michigan artist's show at the Institute. Wisely enough, the old effort to find art where it is not, to make a noisy showing of inferior work, was abandoned.

Julius H. Haass has recently augmented the oriental collection at the Detroit Institute of Arts by the gift of a valuable Egyptian portrait which dates back to the first century, B. C. Vincent D. Cliff, who owns the finest collection of oriental rugs in Detroit, also presented the Institute with a fragment of an Indian rug dating from the sixteenth century. Conrad Smith, another Detroit collector, has recently purchased a lovely winter landscape by Gardner Symons for his own American collection.

The jury for the Scarab Club's annual exhibition for Michigan artists, which opened at the Institute February 2, was composed of Leon Kroll, William J. Edmonson of Cleveland, and Henry G. Keller, also of Cleveland, for the out-of-town members. Roman Kryzanowski and Percy Ives represented the Scarab Club. This addition of two club members is an innovation, since in former years the decisions have rested entirely upon an out-of-town jury who have invariably left many heart-breaks in their wake. The prizes will be announced later.

M. L. H.

LOS ANGELES
NOTES

The Fourth Annual Exhibition of water-colors by members of the California Water-Color Society was held at the Los Angeles Museum of History, Science and Art during January. Included

in this exhibition were works by artists of San Francisco, San Diego, Seattle and Denver.

Another interesting exhibition of water-colors held at the Museum during January was the Fourth International Exhibition—works by the foremost water-colorists not only of this country but of many of the countries of Europe.

Notable exhibitions held at the Museum during December were those of the Art Teachers' Association of Southern California, a joint exhibition of works by Childe Hassam, Joseph Pennell and Maurice Sterne; and a collection of paintings from Hawaii. Included in the last were quite a number of paintings by Frank M. Moore, the Director of the new Honolulu Art Museum.

During the present month the International Print Makers' exhibition is being held at the Museum, this to be followed in April by an exhibition of works by painters and sculptors of Southern California.

Mr. William Hekking, Director of the Columbus Gallery of Fine Arts, has accepted the directorship of the Albright Art Gallery, Buffalo, and will assume his new charge the first of March.

Ground was broken for a new block of new galleries for the Rhode Island School of Design, on the tenth of November, 1924, according to a note in the Museum *Bulletin* for January. Excavations have since been completed and the foundation laid. This is the valuable beginning of the larger museum planned for the future.

The building is to be of brick in the Georgian style and is to have, besides the exhibition galleries, a conditioning plant, store rooms, repair shop, photographer's studio, vacuum cleaning, administration offices and a lecture room. This building is the gift of Messrs. S. O. and Jesse H. Metcalf, of whom the latter provided means for the galleries now in use, some thirty years ago. William T. Aldrich, of Boston, is architect for the new building.

Among the important recent acquisitions to the Museum's permanent collection is an oil painting by D. Y. Cameron, of "Inverloch Castle," a gift of Miss Ellen D. Sharpe,

and ten paintings from Dr. and Mrs. E. M. Harris. Interesting notes about these gifts and reproductions of the most important of them appear in the *Bulletin*.

The Cameron painting is an interesting work by an artist best known for his etchings. But the painting has a double appeal, both as an unusual and artistic interpretation of Scottish landscape and picturesque ruins and as a record of a castle having the most intimate historic and legendary associations with Macbeth and Banquo.

The gift of Dr. and Mrs. Harris includes paintings by early Italian, Dutch and Flemish artists. There is a beautiful "Holy Family" by Andrea Del Sarto, one of the gems of the group, and a "Portrait of a Boy," Flemish School XVIIth Century, which is possibly the most delightful of all.

The possibilities of water-color as a medium for artistic expression was strikingly shown in an exhibition recently assembled by invitation at The Cleveland Museum of Art. In these pictures could be seen, in retrospect, the changes that have occurred during the past generation, together with the widely differing ideals of contemporary workers. The accurate, painstaking draftsmanship of the older men, such as Dewing and La Farge, was in striking contrast to the mere suggestion of form seen in sketches by Zorach, Arthur B. Davies and John Marin. DeMuth's "Fruit and Flower" groups had a watery lusciousness that seemed unrelated to the substantial qualities in certain landscapes by Eastman, Burchfield, Reynolds, Beal and Gifford Beal. One had the transparency and delicacy of pure wash, the others a solidity approaching that of oil. McBey, Muirhead Bone and Joseph Pennell showed, in the meticulously executed detail of their small scale pictures, the correct drawing found in their etchings.

Of the one hundred and forty-five pictures shown by the eighty-four artists represented, twenty-five were the work of Clevelanders, and it was a gratifying commentary on the excellence of the Cleveland group that this local work held its own with the strong competition to which it was subjected.

In an adjoining gallery hung a carefully selected collection of etchings by Alphonse

Legros, loaned by Lewis B. Williams, a Cleveland collector, and President of the Museum of Natural History. Both landscapes and figure subjects were well represented, but the dominant feature of the exhibition was the series of portraits in various mediums—etching, dry-point, lithography, and mezzotints. Sir Frederick Leighton, Hiram Maxim, Sir Edward J. Poynter, Sir Charles Holroyd, Longfellow, Thomas Huxley, Sir Seymour Haden, Thomas Carlyle and Tennyson were among the personages represented. Most of the prints were from the well-known Bliss Collection.

The two exhibitions, strikingly different as they were in character and medium, were replaced the middle of February by a selection of paintings from the Foreign Section of the International Exhibit held in Pittsburgh last year, and by a group of important early prints recently presented to the Museum by Ralph King, one of the trustees and one of the Museum's greatest benefactors.

I. T. F.

Three important loans have been on exhibition during the month of February at the Minneapolis Institute of Arts, comprising an important collection of Japanese prints, one of Gothic tapestries and one of paintings by Anders Zorn.

The prints are all landscapes by Hiroshige, numbering among them several of the great rarities sought by collectors. These are all lent by George C. Tuttle of this city.

The tapestries number twenty-two and include a priceless set of five illustrating the life of Christ, the center tapestry being 15 by 26 feet in size. These were done between 1485 and 1500, the finest period of Flemish weaving. Other hangings on view are a set of Don Juan Renaissance tapestries, millefleurs, an armorial and several early Gothic pieces, notably an Entombment. The twenty-two items are valued at over a million dollars. They are lent to the Minneapolis Institute by Lucien Demotte.

The Zorn paintings come to the northwest by way of the Carnegie Institute, being lent for exhibition by Madame Zorn, widow of the artist, and by private collectors in Sweden and the United States. Zorn's

popularity is immense in the northwest, where he has been looked upon as an Ambassador Extraordinary from Sweden. His frequent visits to this country made him many friends, notably Charles Deering, who has lent five canvases to the present show.

Zorn's first interest in painting was directed to water-color, in which medium his particular genius for spontaneous work found a ready outlet. Fourteen of his water-colors are on view.

A. B.

An exhibition of unusual interest comprising forty-five oil paintings, the works of artists of Colorado, Oklahoma and Kansas, was shown during January at the Kansas State Teacher's College in Emporia, and is now making a circuit of cities in the middle West. After being shown at Emporia it was sent to the University of Oklahoma at Norman, Okla., from whence it was to go to Wichita to be shown under the auspices of the Wichita Art Association.

Among the paintings in this collection are ten new canvases of the Kansas artist, Birger Sandzen, of Lindsborg, and five of the works of Oscar B. Jacobson, Director of Art at the University of Oklahoma. There are nine paintings by artists of Denver, and a group of twenty-one paintings from the Broadmoor Art Academy at Colorado Springs.

In this connection it is interesting to know that a loan exhibition of art from the collection of Mr. and Mrs. Oscar B. Jacobson was lately shown at the University of Oklahoma in the Fine Arts Building. This included 136 works, representative of the art not only of this country but of China, Japan, Korea, and many of the countries of Europe. It was a most remarkable collection, including oil paintings, examples of graphic art, pottery, pewter, medals, and a number of equally interesting works, affording excellent opportunity for observation and study.

The Mulvane Art Museum of Washburn College, Topeka, Kansas, received recently from the National Academy of Design, the Ranger Fund



AUTUMN DAYS

OSCAR E. BERNINGHAUS

AWARDED ARTISTS' GUILD PRIZE, ST. LOUIS, 1924

Trustees, a landscape by William S. Robinson. The fund from which this purchase was made was established by the late Henry W. Ranger, member of the National Academy of Design. From this fund a considerable amount is available every year for the purchase of paintings by living American artists. These are assigned to different art museums and associations. Within a five-year period following the decade after the artist's death, the National Gallery of Art at Washington may claim the picture, but, if it fails to do so, the work then becomes the permanent possession of the institution to which it has been assigned. In some instances, the National Gallery of Art waives this right at the time of purchase—for example, when the National collection already possesses a satisfactory work by the same artist.

Dudley Crafts Watson, artist-lecturer of the Art Institute of Chicago, delivered three lectures in Topeka on January 8; first an informal address in the chapel of Washburn College, an afternoon lecture at Mulvane Museum on "The Thirty Greatest American Artists," and an evening lecture in the

high school auditorium on "Art in the Community Life." The last two were illustrated with lantern slides.

At the time of these lectures, a group of twenty paintings by Mr. Watson were on exhibition in the Museum, as well as a group by Benjamin C. Brown of Pasadena, Calif. In connection with the Brown exhibition, an essay contest was held for high school students and one of the artist's canvases awarded to the author of the best essay on "The Picture I Like Best and Why." Similar contests are held in every city where the Brown paintings are exhibited.

In the January number of *ART WEEK IN Everyday Art* appeared an article on "Art Week" in CEDAR RAPIDS, Iowa, by Emma Grattan, Director

of Art in the public schools there, which should be of particular interest to school art directors in other cities, in its fruitful suggestion.

With the idea of carrying the meaning of art into every home in that community of over 50,000 population, every element was

enlisted, the churches, clubs, city schools, department stores, public libraries, and people in every profession and trade.

"The ministers preached it," says Miss Grattan, "teachers taught it, musicians sang it, and newspapers advertised it. Stores and shops arranged their display windows as far as possible in keeping with the idea of 'Art Week.'"

At this most opportune time, there arrived a gift from the National Academy of Design to the Cedar Rapids Art Association, a canvas, "The Little Princess," by Karl Anderson.

The most important feature of the week was a series of lectures by Henry Turner Bailey, which served as a nucleus around which "art week" was built. Mr. Bailey delivered these in numerous places, church, and school auditoriums, art gallery, Chamber, of Commerce and the men's luncheon rooms, and in each instance he addressed capacity audiences. These lectures were sponsored by the School Board of Education, the Principals and Supervisors' Clubs, Grade Teachers' Federation, Business and Professional Woman's Club, and the Art Association.

Informal talks on "Art" and "Industrial Art," by local art teachers and other persons connected with art interests, supplemented the Bailey lectures; and there were numerous exhibitions, including architectural drawings, etchings, paintings, photography, pottery, needlework and art exhibits from Pratt Institute, water-color paintings by Mrs. Mildred Carpenter of St. Louis and Howard B. Austin of Cleveland, Ohio, and the collection of the Masonic Library, which was thrown open to the public.

Entertainments were given with free admission, such as costume recitals, plays in "The Little Theatre" at Coe College, and costume folk dances. Clubs served luncheons and teas in order that their members could attend the various events in groups. The club women and art teachers acted as hostesses at all exhibits, and groups of musicians contributed musical numbers to the programmes.

On Saturday, the last day of "art week," was held a reception for the 300 members of the Junior High School Art Clubs, youngsters ranging from twelve to fifteen years of age. Their club presidents delivered speeches,

and the Art Department of the Women's Club awarded two cash prizes for the best posters advertising "Art Week," posters which had been made by the members of the junior high school clubs.

"Two of our sculptors," writes Mr. Frank P. Fairbanks from our American Academy in Rome, "have been developing interesting

sketches for war memorials. Stevens, senior sculptor, has presented his idea for the setting of his heroic figure of America for the Belleau Wood cemetery. His figure, which has hitherto seemed cramped with a reminiscent quality, now carries more freedom of spirit with a consequent approach to a successful feeling for the American theme he has chosen. Alvin Meyer, second year sculptor, has projected a scale model for a proposed monument to be presented to Italy by the American Government to commemorate the American lives sacrificed on Italian soil during the World War. Meyer is convalescing satisfactorily and his industry seems unabated.

"Marceau, Newton and Deam have kept very close to their studios, carrying on their last month's work.

"Floegel, senior painter, has been traveling. Bradford, second year painter, is continuing his work on his third year composition, a 'Descent from the Cross.' Finley, first year painter, has been occupied with the Italian language, sight-seeing, fresco painting and life drawing.

"About two weeks ago the senior painter of last year, Frank Schwarz, came down to Rome from Anticoli with his triptych of an Adoration in tempera. The composition has twenty-seven figures; character studies of the peasants of this famous center of Roman models, naturally abound in the work, but their application in this instance only serves the more to carry the painter's expression of a very quiet and dignified spirit of religious devotion. Of the success of this work, a first essay in tempera painting, we very freely admit having an exalted opinion. The few people who have seen the panels, both lay and technical minded, especially the latter, have been compelled to linger before them because of the apparent mastery of drawing and pigment as well as



"PROSPERITY." SCULPTURED PANEL, LIFE SIZE, FOR COUNCIL CHAMBER OF NEW UNITED STATES CHAMBER OF COMMERCE BUILDING, WASHINGTON, D. C. DESIGNED AND EXECUTED BY LEO FRIEDLANDER, SCULPTOR, 1924

the arrangement of color volume and composition. Schwarz sails for New York January 8.

"Gustav Holst, the English composer, is visiting the Music Department at the Chiaraviglio for about three weeks. Mr. Holst, who has recently been awarded the Howland Prize of Yale University, is the composer of "The Planets," the "Hymn of Jesus," and last year's success at Covent Garden, "The Perfect Fool." He has just been commissioned to write a Choral Symphony for the forthcoming Leeds Festival, and is also engaged on a new opera for Covent Garden, "The Boar's Head."

F. P. F.

AT THE ART INSTITUTE OF CHICAGO

At a meeting of the Board of Trustees of the Art Institute of Chicago, held on January 15, officers were elected to serve for the current year. Mr. Potter Palmer was elected president to fill the vacancy caused by the death of Mr. Charles L. Hutchinson, who held the office for forty-two years previous to his death. Owing to the formation of an Honorary Board of Trustees comprised of seven of the older members, and the inclusion in this board of Vice-Presidents Martin A. Ryerson and Frank G. Logan, it was necessary to elect two new vice-presidents. Mr. Robert Allerton and

Mr. Cyrus McCormick, Jr., were chosen to fill these offices, and Mr. Ernest A. Hamill was elected treasurer.

At the annual meeting of the Governing Members of the Art Institute, which was held two days previously and at which Mr. Martin A. Ryerson presided, a radical change was made in the administration of the institution. At that time seven new members were added to the Board of Trustees, which has heretofore been composed of twenty-one members. From the regular Board of Trustees seven of its older members were chosen for life, to comprise a group of Honorary Trustees, which will sit with the regular board and have an equal voting power. This entire board is composed of Edward D. Ayer, John J. Glessner, William O. Goodman, Frank G. Logan, Wallace L. DeWolf, Edward B. Butler and Martin A. Ryerson. Mr. Ryerson is the president of this board; Mr. Logan and Mr. Goodman vice-presidents. The underlying idea in this change is to add a number of younger men to the Board of Trustees and from the regular board to create a group whose advice as successful members who have seen many years of active service, will be available at all times.

A series of dramatic readings for members of the Art Institute is being given on Saturday evenings in Fullerton Hall by members of the new Department of the Drama. This

department is under the direction of Thomas Wood Stevens, who will have charge of the Kenneth Sawyer Goodman Theatre of Dramatic Art, now being built adjoining the museum.

George Oberteuffer has recently completed for the children's room of the Art Institute a series of paintings showing the northerly view on Michigan Avenue, Chicago, under different atmospheric conditions. This will be an interesting series not only for the children who go to that particular room but for all the students of the school.

The 38th Annual Chicago Architectural Exhibition under the auspices of the Chicago Architectural League opened in Blackstone Hall, Art Institute, Monday, February 2, and will continue until March 2. The exhibition covers a wide range of subjects, from drawings of great architectural achievements of the past to photographs of the most recent developments in domestic and commercial architecture. Harry Sternfeld contributes an interesting series of water-color drawings of corners of mediaeval Europe; Tivoli, Avignon, Mont. St. Michel, and a large drawing to scale of the portico of the cathedral at Civita Castellana, a thirteenth century Romanesque structure. The Grant Park Stadium is seen from several angles, and there are numerous photographs of country and city residences, apartment buildings, churches, etc.

The four Frank G. Logan prizes for merit were awarded as follows in the Annual International Exhibition of Etchings, now being held at the Art Institute, under the auspices of the Chicago Society of Etchers: "The Poet," by Arthur W. Heintzelman, Paris; "Fisherman's Home on Telegraph Hill" (purchased by the French Government), by John W. Winkler, Paris; "Monkton," by William P. Robins of London; and "Vitre, the Chatelet," by Louis C. Rosenberg, New York. The following etchings were purchased by the Society and presented to the Print Department of the Art Institute: "Fish House Loft," by Sears Gallagher, Boston; "House in Nantes," by F. G. Hall, Boston; "St. Malo," by Louis C. Rosenberg, New York; "Crucifixion," by A. W. Heintzelman, Paris; "Wilton Village Farm," by Chauncey F. Ryder, New York; "Sunset in Scotland," by Martin Hardie, London; "Mammoth," by Geoffrey H. Wedgwood,

London; "The Harbor," by Gustav F. Gortsch, St. Louis; "Plaza Philosophers," by Arthur Millier, Los Angeles; "The Temple," by Otto J. Schneider, Chicago; and "Trilliums," by Bertha E. Jaques, Chicago. The exhibition did not officially open until January 30, but sales of 89 prints, totalling \$1,178, were made during January 28 and 29. All the prints are for sale, and many sell as low as three and five dollars. The exhibition will continue at the Art Institute until March 10.

An exhibition of paintings by Berthe Morisot was shown at the Art Institute concurrently with the Chicago artists' show. The exhibition was under the auspices of the Arts Club. Berthe Morisot was a member of the Impressionist group and one of the most consistent exhibitors at their independent showings. She was the great-granddaughter of Fragonard and, as a young girl, was a protégé of Corot. Copying paintings in the Louvre she met Manet, intent upon the same task, and the great Impressionist found an eager disciple in the talented young woman. Later she married Manet's brother and was closely associated with the circle that included Renoir, Monet, and the poet Mallarmé. Although she was an ardent member of the Impressionist group, she was a very individual painter, keeping a light touch and a feminine point of view that endowed all her works with grace and distinction. The paintings included in the Arts Club exhibition are from various Paris collections, among them those of Durand-Ruel, M. and Mme. Ernest Rouart, and Paul Rosenberg. Hung with these is the exquisite "Lady at Her Toilet," purchased last year for the Art Institute.

Mr. Robert B. Harshe, Director of the Art Institute, has recently been awarded the decoration of the Cross of the Knight of the Legion of Honor by the French Government.

THE NEW	Thomas Jefferson Coolidge,
PRESIDENT OF	a vice-president and trustee
THE MUSEUM	of the Old Colony Trust
OF FINE ARTS,	Company of Boston, was
BOSTON	elected President of the
	Boston Museum of Fine
	Arts at the annual meeting
	held on January 15. Mr. Coolidge succeeds
	the late Thomas Allen, who, on the resigna-

tion of Mr. Morris Gray about a year ago, served a few months until his untimely death. The new president, who is a direct descendant of Thomas Jefferson, is a graduate of Harvard of the class of 1915, where he won distinction not only as a scholar but as an athlete. He has lately been elected acting treasurer of Radcliffe College.

At the same time that news was received of the election of Mr. Coolidge word came of the resignation of Mr. Arthur Fairbanks, for eighteen years director of the Museum, and of Mr. Benjamin Ives Gilman, for thirty-two years Secretary of the Board. In an editorial in the *Boston Transcript* of January 16, it is said: "Of a certainty the two events bear no causative relationship the one to the other, save in the sense affirmed by the secretariat of the Museum, namely, that Mr. Fairbanks has gracefully chosen this time for retirement in order to give the new president a free hand."

"Considered for itself alone," the *Transcript* continued, "the election of Mr. Coolidge is of much interest as harbinger of a new cycle in the history of the leadership of the Museum. It divulges no secret to the initiate to say that the trustees, in their recent deliberations concerning the successorship to Mr. Gray, were strongly moved by the desire to find an incumbent who might serve the Museum as president during a substantial period of years. The advantages won by the long continuity of the terms of earlier presidents such as Martin Brimmer and Gardiner M. Lane were of high value, and the desire of the trustees was to assure, if possible, their renewal in the new incumbency.

"If that object was to be achieved, the choice of a young man was clearly indicated. This decision having been made, it speaks well for the vitality of public interest in the Museum that keen activity forthwith ensued in the nomination of men of the younger generation worthy to serve the community in this office of high and laborious trust. The qualities which led to the choice of Mr. Coolidge first appear in his record at Harvard. Markedly a man of the type known in college as the 'all-round' success, he not only won leadership on the athletic field and in the society of his fellows, but also built upon unusual academic record. He attained Phi Beta Kappa rank and was

awarded a John Harvard scholarship. In business life he has won esteem upon a kindred basis, both as thoughtful student and as effective executive. Capacities of this sort are the prime requirements of the president of such an institution as the Museum of Fine Arts. Supported by the long experienced members of the board of trustees and surrounded by its enduring traditions, Mr. Coolidge undertakes his new office with notable promise."

The chief event this month LONDON NOTES has been the opening of the Old County Hall near Admiralty Arch for periodical exhibitions. The old building has charm, especially its round domed room, but the lighting is very bad indeed.

The present show, the first to be held there, is a gentlemanly and scholarly collection of works by the members of the New English Art Club from 1885-1924. It is strange how old-fashioned it seems, for this has been the stronghold of those outside the Academy since its inception, though many of its best members now belong to the R. A. One point of interest is that from the first the jury has been elected from the whole body of those who exhibit at a previous show, thus making it possible for a new jury to serve each year; yet despite this, so strong is the character of an institution, especially in Britain, that the changes made by various juries are almost imperceptible. The New English style may change from generation to generation, but it keeps a style of its own, nevertheless.

Here you may see works by Steer, McEvoy, Orpen, John, Cameron, Sargent, Whistler, Max Beerbohm, Clausen, Nicholson, Rothenstein and Ruthersten, Pryde, Sickert, Tonks and one or two younger artists. Here are the best known names in British modern painting, if not their best works. One can say of them that what they have in charm they lack in exhilaration. Pryde is probably the finest of all as a painter, though Tonks, influenced now by this and now by that French artist, is a master of technique and good taste. Most of the works here shown are small in conception and delightful in execution, but not the work of great minds. One or two of the works by Sargent and by Sickert, for

example, are already showing the cracks of age, which do not bespeak the craft-knowledge one might have expected from them. The Whistlers in the show look very dead and are not of his best. One Blanche stands out as far finer than these. McEvoy was certainly a better artist in his young days, as shown by early and splendidly sincere works viewed here, than in most of his fashionable and superficial portraits of later days. One of the gems in the show was "Tennyson Reading 'In Memoriam' to his Sovereign," by Max. The delicacy of this and its pointed wit are inimitable and indescribable. Other exhibitors are Roger Fry, Neville Lewis, Gilbert Spencer, Robert Bevan, Stanley Spencer, Paul Nash, Mark Gertler and Wyndham Tryon. They are harder and less sentimental than their elders and less skillful handlers of the brush, but they have a new point of view. Fry is, of course, an elder, but he has led the young.

Four Scottish painters have been showing at the Leicester Galleries, and one of them, Fergusson, is also a sculptor; they have been much influenced by a certain group in Paris and their color is clear and far more powerful than that of most British painters, their sense of design likewise larger and more free; but, so far, I am not enthusiastic about the results of all their skill. As a carver of stone, Fergusson is sincere and mildly original, but he has limitations. At the same galleries Sickert showed a collection of past etchings which are among his best work.

The Arts League of Service Travelling Theatre has come to town. This is a body of players under Miss Elder which benefits now from a subsidy given to it by the Carnegie Trust in recognition of the educational nature of its work, the first few years of which called for endurance and persistence and talent beyond the ordinary. It is now called the "English Chauve Souris," and it travels in a carabane all over the country, playing for the villagers.

The exhibition of the Society of Independent artists opens too late for a criticism of its contents to go in this page, but it is of interest as marking a new step, for it will be opened by the President of the National Federation of Professional Workers.

The British wireless (central) station has

engaged your humble contributor to speak on Craftsmanship at the end of April. Will any of my American readers be listening in at the time, I wonder?

Will Dyson, the famous Australian black-and-white artist, has sailed for Australia, where he will remain for two years.

A great collection of Russian peasant lacquer work has come to London and will be shown in Bond Street in March. It is of a quality even finer than that of Japan at its best; and it comes from the oldest traditional Russian art, which, thanks to a band of devotees, has not been allowed to die out even under the present regime.

A movement is on foot to work up public opinion here so that government will be able to make a long needed reform in the matter of the proper representation of British arts and sciences, in our foreign embassies, under the heading of Trade. If all nations opened up such new departments in their embassies, it could but have a good effect.

AMELIA DEFRIES.

ST. LOUIS	During February the City
NOTES	Art Museum held a one-
	man show of paintings by
	Eugene Francis Savage.

Fifteen canvases were included in the exhibition, besides "The Expulsion," owned by the Museum. The heroic-sized "Recessionary" was especially interesting, and even more so were the small paintings of allegorical and musical themes.

Of interest to printers, designers and students was the display of the Society of Scribes and Illuminators of Great Britain held at the Museum also during February. Lectures were given by Robert A. Kissack, Supervisor of Drawing in the Public Schools, on "Art in Industry," and by Prof. Oskar Hagen, Exchange Professor at the University of Wisconsin, on "Albrecht Duerer."

The Black and White Show at the St. Louis Artists' Guild attracted considerable attention. The drawings were of St. Louis themes in any black and white medium. They were submitted in a competition under the management of the St. Louis *Post-Dispatch*. Prizes amounting to \$500 were awarded by an out-of-town jury composed of Henry Thiede and J. Allen St. John of Chicago, and Adolph Blondheim of Kansas

City. The first prize of \$250 was awarded to C. K. Gleeson for his etching of the St. Louis Court House. The second prize of \$100 was given to Harry Marvin for his pencil drawing, "The Levee." Esther Silber won the third prize of \$50 for her pencil sketch, "In the Ghetto." Three honorable mentions were given to F. Ray Leimkuehler, Wallace Bassford, and E. T. Friton.

F. G. Carpenter, Harland Fraser, Carl Waldeck, Charles Galt and Caroline Risque were the local jury for the selection of paintings and sculpture to be submitted to the jury for the Annual Exhibition of the Pennsylvania Academy of Fine Arts.

M. P.

ITEMS

The annual meeting of the American Association of Museums will follow in St. Louis immediately after that of the American Federation of Arts which is to be held in Cleveland. The dates of the former are May 17 to 21.

The opening Sunday will be devoted to outdoor activities. On each of the following days there will be at least one session of entertainment, one of which will take the form of a visit to Cahokia Mounds. A luncheon is planned for each of the four days of active sessions. The informal banquet is set for Tuesday night, May 19. The first day of active work will be devoted to general sessions, a business session, hearings and separate committee meetings. There will be a science session at the Educational Museum, an art session at the Art Museum, and a history session at the Historical Society. At each of these sessions discussion will be broadened to include the viewpoints of science, art and history.

A wonderful monument was unveiled recently in the old university town of Uppsala, Sweden. It stands as a memorial to one of the most popular heroes of Swedish history, Sten Sture, who fell in battle in 1520, at the age of twenty years. The bronze and granite monument, which is about 50 feet in height, stands on a high hill, rising above the pine forest. Sten Sture sits in armor on a strong but lean horse with a double row of archers about him. All the figures in the group are leaning forward,

facing the snowstorm. The work is architectural in its composition but at the same time quite realistic. In its majestic strength and simplicity it is said to be a masterpiece of the very highest order.

The sculptor of this statue is Carl Milles of Stockholm, now nearly fifty years of age. He is at present finishing a colossal polychrome wooden statue, 22 feet in height, seated, of old King Gustavas Vasa, who is called "Sweden's Washington" and who died in 1560. This statue will be placed in the centre of the Northern Museum in Stockholm. It is the intention of Mr. Milles to visit America this fall, with a view to arranging for an exhibition of his work here.

The Dubuque Art Association has recently shown in the Art Room of the Public Library an exhibition of the work of Victor Higgins, a well-known member of the Taos Colony of artists. Mr. Higgins was present at the opening of the exhibition and gave an interesting talk on art.

The Art Club of St. Petersburg, Fla., held during the latter part of January an exhibition of approximately fifty works by Henry S. Eddy. This collection is a combination of a group of European paintings which has been on circuit since September, 1923, an exhibition lately shown at the Shortridge Gallery in St. Louis, and a more recent group of small paintings, which have been shown in Memphis. After being shown in St. Petersburg the combined exhibition went to Savannah, Ga., where it is now being shown at the Telfair Academy of Arts and Sciences. Mr. Eddy is also soon to have an exhibition of his works in New York.

The Pennsylvania Academy of the Fine Arts announces an exhibition of the best portraits obtainable painted by John Neagle, which will open to the public on Saturday, April 11, 1925, and close on Wednesday, May 13, 1925. This is the first time that a comprehensive collection of portraits by John Neagle has been attempted, and it is hoped that, with the cooperation of our friends, the illustrated catalogue of the exhibition will be an artistic and historic document of great value. In order that the exhibition may be as representative as possible, the management of the Academy

requests the owners of such portraits to communicate at once with the secretary, Mr. John Andrew Myers, stating whether the Academy may rely upon their cooperation and giving the title of the work, and approximate dimensions of each canvas available together with a short biography of the subject and a brief history of the canvas. Portraits at a distance from Philadelphia will be unhung, packed, forwarded and, at the close of the exhibition, returned and then rehung at the expense of the Academy.

By the will of the late Charles L. Hutchinson, for many years President of the Chicago Art Institute and First Vice-President of the American Federation of Arts, the following bequests were made: To Harvard University for the work of the Arnold Arboretum is left the sum of \$30,000. To the Art Institute of Chicago are given bequests of money totaling \$75,000 and Mr. Hutchinson's valuable collection of paintings. The collection, which has often been on public exhibition at the Art Institute, includes works by Frans Hals, Van der Meer, Maes, Cuyt, Teniers, Watts and Burne-Jones, Corot, Dupre and Fromentin. There are also a few works by American painters.

Mahonri Young has recently completed a Navajo Indian group, the third of a series of four life-size groups which he is executing for the Museum of Natural History in New York. Mr. Young is not only a sculptor, a maker of interesting small bronzes, but a water-colorist of considerable distinction. Two of his water-colors have lately been shown in an exhibition at the Phillips Memorial Gallery in Washington and attracted favorable attention.

A collection of 3,600 religious medals in gold, silver, iron, brass, copper and wood, depicting incidents throughout the Christian era, has lately been presented to the Clewer Sisterhood of Saint John the Baptist in Ralston, N. J., by Mrs. William Viall Chapin, of Pomfret, Connecticut. In addition to the medals themselves, the gift includes nine handsome volumes, in which each medal is tabulated and described—the result of many years of research and study of the lives of the early Christians.

BOOK REVIEWS

A HISTORY OF SCULPTURE, by George Henry Chase and Chandler Rathfon Post. Published by Harper & Brothers, New York. Price, \$4.75.

Delightfully written and profusely illustrated, this book is admirably adapted to the college student's needs, either as a textbook or as collateral reading; and it is equally suitable for the average reader desiring a clear and comprehensive knowledge of sculpture from its earliest forms.

The authors, who are professors at Harvard, of Archaeology and of Greek and Fine Arts, respectively, have started their work with a discussion of the primitive sculpture of the palaeolithic period, as represented by the clay figures recently discovered in the caves of southern France and northern Spain, and similar early efforts. Successive chapters deal with Egypt and Mesopotamia. Four chapters are very justifiably devoted to as many periods of Greek sculpture. The sculpture of Rome and of the First Millennium, A. D., of the Middle Ages and the Renaissance is considered. A discussion of the strange styles known as "baroque" and "rococo," and of Neo-classicism, brings the reader up to the modern period, wherein the sculpture of the United States receives careful attention. The last chapter of the volume is concerned with oriental sculpture, which is by no means slighted, but is, as the authors point out, so conservative that it exhibits little change throughout the history of the various oriental nations.

The volume includes, in addition, a glossary of terms peculiar to sculpture, and two indices, of sculptors mentioned, and of monuments and their locations.

THE CHURCHES OF ROME, by Roger Thynne. Handbook, 460 pages, illustrated. Published by E. P. Dutton & Company, New York. Price, \$5.

One may save the expense of a trip to Rome and travel thither through the pages of this delightful volume, acquiring in the journey much more information, in all probability, than one would in the hands of the average tourist conductor. The book is wholly concerned with the churches of the Eternal City; but a knowledge of them

carries with it a knowledge of the city's very spirit.

The author is a guide *par excellence*, and has infused his personality into his book, selecting for discussion only the details which interested him; for an explanatory account of every single monument in every church would be far beyond the bounds of a single volume.

The style is chatty and informal, and the subject matter is of marked human interest. Mr. Thynne describes the principal tombs and works of art and adds the history or legend lore concerning the ancient persons connected with them; and he points out, as well, the architectural beauties and peculiarities.

A foreword gives an account of the evolution of the Christian Church as an edifice, and forty-eight pages of half-tone plates further illumine the subject.

It is almost unnecessary to add that the book would prove of value to the tourist, whose enthusiasm over the churches of Rome may be greater than his knowledge of Italian.

THE ROMAN TOGA, by Lillian M. Wilson, Ph.D. Published by The Johns Hopkins Press, Baltimore. Price, \$5.

They who would gain an additional insight into "the splendour that was Rome" will find it in this choice volume on an unusual subject. It will only appeal, of course, to an intellectual minority of archaeologists, and of students and professors of ancient customs and private life. To the many whose temperaments correspond to that of Peter Bell, and who consider the toga a "garment and nothing more," the book will not prove light and entertaining. But the toga, as the author points out, was much more than a mere form of dress. It denoted citizenship, was prescribed and regulated by law, and, in spite of its cumbersome folds, was worn throughout many centuries, ten distinct forms being discovered. Mention is made of many classic authorities for given statements, which are written clearly and simply, in a manner necessarily scientific, but perfectly comprehensible to the lay reader.

Every producer of classic plays calling for accurate costuming will find the book invaluable in its explicit directions, and its reproduction of the actual color of Rome's

"royal purple" which wasn't purple as we know it, but a shade approximating garnet. Were such details as these considered by the theatrical producers, there would be fewer archaeological inaccuracies perpetrated, such as the faults of the "Ten Commandments" which caused Egyptologists so much anguish.

ART IN BALTIMORE—MONUMENTS AND MEMORIALS, by William Sener Rusk, M.A. Published by The Norman Remington Company, Baltimore. Price, \$2.50.

The first of a series of four handbooks on "Art in Baltimore," prepared by the Associate Professor of the History of Art in Wells College, this inventory of the city's public monuments and memorials, now approaching the two hundred mark, is designed as a guide for the traveller, as well as an aid to the Baltimorean in knowing the monumental sculpture in his own city.

The works are discussed in alphabetical order and, as far as possible, under six sub-heads: history and description of the monument, career of the subject, the inscriptions, the sculptor and his work, and a criticism of the monument as a work of art. This last phase, though necessarily the personal viewpoint of the author, is yet expressed so impersonally that it can arouse no antagonism, and undoubtedly adds much to the book's interest, as do also the entertaining bits of gossip and tradition.

The author has listed all artistic public works, as well as all historic works, some of which he admits are inartistic. But every work discussed possesses value in one of the two senses, often both, and justifies its inclusion.

Twenty-four photographic illustrations aid in identifying the various monuments, and an appendix, wherein the monuments are classified according to sculptor and to location, complete the volume's usefulness.

THE ECONOMIC LAWS OF ART PRODUCTION: An Essay towards the Construction of a Missing Chapter of Economics, by Sir Hubert Llewellyn Smith, G.C.B. Published by Oxford University Press, American Branch, New York. Price, \$2.

The keynote of this essay on the economic problems of art is found at the end; "From the analysis of great art movements . . . no less than from our examination of the conditions of present-day art, we are led to the conclusion that our immediate task

is to end the present anarchy by substituting not a bastard imitation of fine art, but a firm basic tradition of common art."

The author's purpose is to apply the methods of economic science to an exploration of the modern tendencies affecting the production and distribution of material works of art. He is not concerned with any philosophic discussions of the relation of beauty to art.

He succeeds well in reviewing these tendencies and problems, such as instanced in the present separation of designer and manual executioner; and endeavors not so much to suggest remedies himself as to stimulate thought, criticism and further research generally in an effort to solve the problem. This problem, as he points out, is artistic, while the solution must be technical and economic.

The author is chairman of the British Institute of Industrial Art and delivered the substance of this book as a course of lectures at the London School of Economics. The Institute had drafted a syllabus on "Art in Relation to Commerce" included by the London University among its studies for a degree of Bachelor of Commerce, when it was discovered that no textbook was available. This need, and its analogy in other countries, is what the present volume answers as a primary study.

THE NEW BOOK ILLUSTRATION IN FRANCE, by Léon Pichon. London: Special Winter Number of *The Studio*, 1924. Price, \$3.00.

"Printing is remarkable in that it produced its masterpieces in its very cradle, as it were, and it is to the works of the fifteenth and sixteenth centuries that the modern reformers had to go, finding therein fullness of strength and perfect harmony."

Here is the keynote of this treatise, translated from the French of Léon Pichon, originally designed to prepare foreign bibliophiles for the tremendous revival of French book decoration, and the important place it is to have in the Exhibition of Decorative Arts at Paris in 1925. This revival has come after half a century in which painting and sculpture soared to new heights, while this "minor" art remained curiously apathetic, due to the exactions of too busy artists and to the sacrifice of quality to quantity in

the hands of publishers much too interested in material gain.

The first dozen pages give the reader a retrospect of those who gave impetus to the new movement by "giving typography precedence over illustration," and who endeavored to return to the ideals of William Morris and the Renaissance artists, by making the book a unified whole instead of a mere museum of pictures.

Such unity is best served by wood-engraving, to which modern artists have returned, finding in its rich black and white a perfect complement to the printed page. Nor do these artists concern themselves with mere narrative illustrations, but seek to embody in their cuts symbolic suggestion, which may realize the atmosphere created by the reading matter, and decoration comprising title pages, initial letters and tail-pieces.

This survey considers the style and methods of all the foremost French book artists of the present day, and devotes thrice the number of pages to actual illustrations that it does to explanation. Hence it successfully educates the lay reader, and is likely to cultivate a taste for finer volumes.

THE LAND OF ST. FRANCIS OF ASSISI, by Gabriel Faure, author of "The Italian Lakes." The Medici Society, Ltd., London and Boston, Publishers. Price, \$2.50.

This is the fourth of the series of picture guides which the Medici Society of London is getting out and is uniform with "The Italian Lakes," "Grenoble and Thereabouts," "The French Riviera," which have already been reviewed in these pages. There are illustrations on every page and illustrations of a particularly attractive order, produced by a process not as yet in use in this country. Because of the wealth of art in the territory which these guides treat of, the entire series is of value to the art student. They offer, furthermore, the delightful possibility of travelling abroad while comfortably seated by one's own library fire. The text is well written and authoritative. We commend the entire series most cordially and heartily to our readers.

The publication is announced of a book on *The Wood Engraved Work of Timothy Cole* by Ralph Clifton Smith, Division of Graphic Arts, National Museum; price \$3.50.



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